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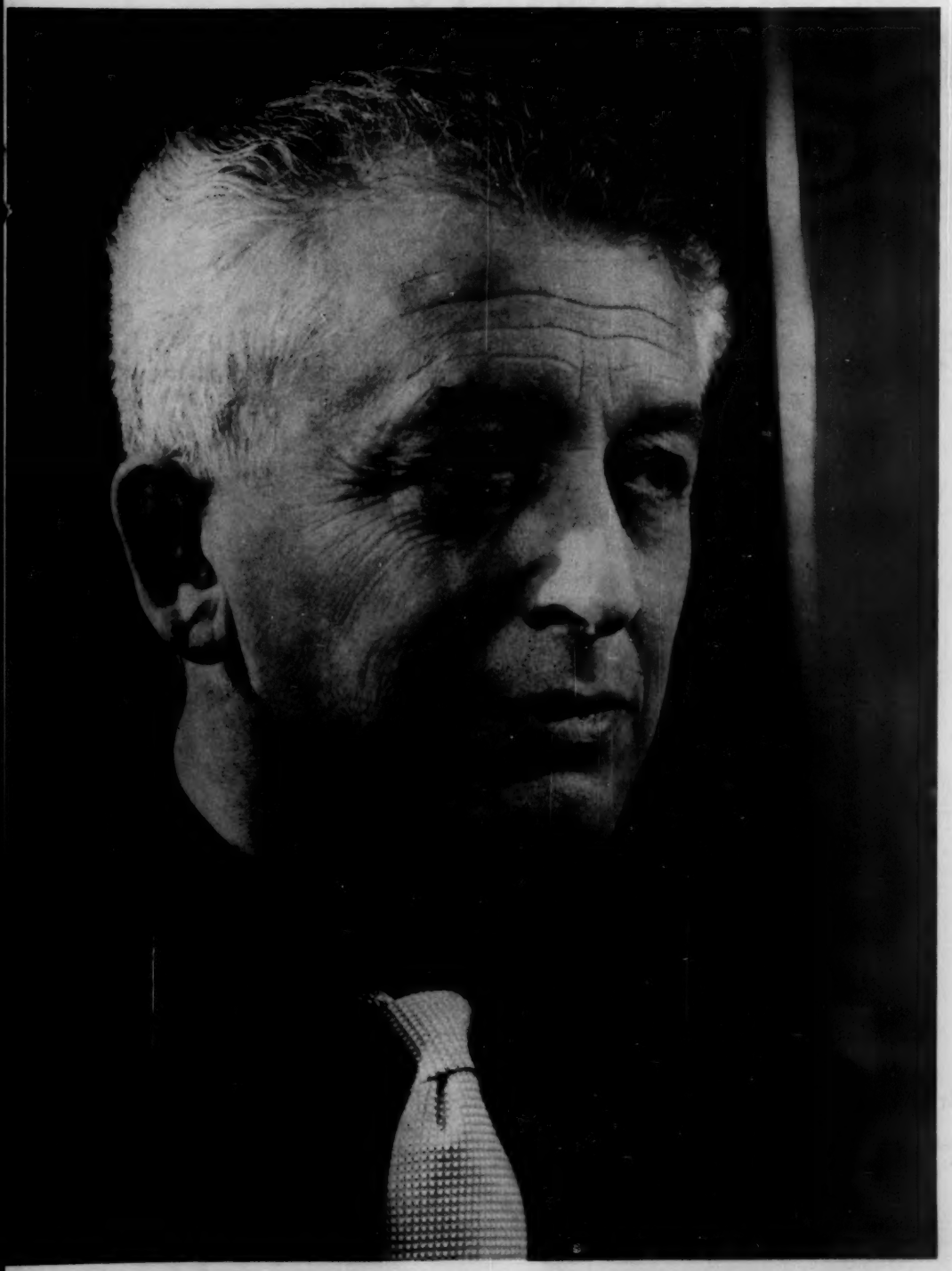
1880 – 80th Anniversary Issue – 1960



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GREETINGS TO THE STAFF AND READERS OF THE MUSICAL COURIER JOINED IN THE OBSERVANCE OF THE EIGHTIETH ANNIVERSARY OF THIS PUBLICATION.

¶ THE MUSICAL COURIER HAS LONG CONTRIBUTED TO THE ARTISTIC HERITAGE OF OUR LAND. IN ITS SUPPORT OF THE CULTURAL EXCHANGE PROGRAM BETWEEN NATIONS, IT STRENGTHENS THE FOUNDATIONS OF PEACE.

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Musical Courier

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PUBLISHER AND EDITOR
Lisa Roma Trompeter

MANAGING EDITOR
Russell Kerr

ASSOCIATE EDITORS
Dosha Devries William C. Hartshorn

FOREIGN EDITOR
Curtis E. Rice

ART AND PRODUCTION
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Burton Cornwall
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REPRESENTATIVES:

CHICAGO: Dosha Dowdy Devries, office, 224 S. Michigan Ave. (HArrison 7-6332-3).
LOS ANGELES: Dr. Arthur W. Wolf, Los Angeles Conservatory of Music and Arts, 8901 Sunset Blvd., editorial representative.
SAN FRANCISCO: Joseph Biskind, 1421 19th Ave., Oakland 6.
OMAHA: Norman H. Filbert, Jr., 305 Wickham Bldg., Council Bluffs, Ia.
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OUR 80TH ANNIVERSARY

Fourscore years ago, on February 7th 1880—about one hundred years after the Declaration of Independence—the MUSICAL COURIER was brought forth in this nation, dedicated to the service of the professional Musical Arts and Artists. The MUSICAL COURIER has had a noble and glorious past, frankly boasting of its editorial policy with such notable writers as James Huneker, Leonard Liebling, and other brilliant editors upholding the high standard of editorial policy with intellectual honesty and musical integrity.

•

The MUSICAL COURIER, in 1880-1, carried the following statement on its editorial page—the ideals of which are still vital today:

"This journal is intended to cover the musical [and dramatic] field. With a full sense of the responsibility this purpose involves, its publisher purposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its lines."

•

Millions of young, unprejudiced minds have followed the activities of the artists in our pages throughout the years—and the hearts of many young and aspiring hopefuls have been inspired by the exploits of the artists as revealed there.

We, of the MUSICAL COURIER, are cognizant of our precious heritage and responsible stewardship — and pledge ourselves to continue the same high standard in all our future activities, which we trust will be at least another eighty years!

Lisa Roma Trompeter

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February, 1960
Eightieth Year

Vice President Nixon Writes Congratulations

OFFICE OF THE VICE PRESIDENT
WASHINGTON

December 22, 1959

Dear Mrs. Trompeter:

It is indeed a pleasure to extend greetings to you, the staff and readers of the "Musical Courier" as your magazine marks its 80th anniversary.

I know this will be a very proud milestone in the history of your publication and I am happy to add my congratulations to the many I know you will be receiving at this time.

With every good wish for continued success in the future,

Sincerely,

Richard Nixon

Mrs. Lisa Roma Trompeter
Publisher
"Musical Courier"
119 West 57th Street
New York 19, New York

A Message from New York's Governor Rockefeller

STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY

NELSON A. ROCKEFELLER
GOVERNOR

December 21, 1959

Dear Mrs. Trompeter:

It is a great pleasure to send hearty congratulations to the staff of the Musical Courier upon the 80th anniversary of its first publication.

The Musical Courier has been of faithful and steadfast service to the progress of music and musicians in America. Its critical standards have been of the highest. Many illustrious names have adorned its columns, and helped to keep them lively.

To my mind you should be particularly proud that the Courier has always been in the vanguard helping to obtain hospitable and sympathetic reception for new works, new virtuosi.

There is no doubt that our country today contains one of the most musical and music-loving nations of the earth. In bringing this about the Musical Courier has played an important role.

Sincerely,

Nelson Rockefeller

Mrs. D. Trompeter
Publisher, Musical Courier
119 West 57th Street
New York 19, New York

Mayor Wagner Sends Felicitations

CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK 7, N.Y.

November 2, 1959 S

Mrs. Lisa Roma Trompeter,
Publisher, Musical Courier,
119 West 57 Street,
New York 19, N. Y.

Dear Mrs. Trompeter:

It gives me a great deal of pleasure to extend warm greetings to you and the members of your staff on the occasion of the eightieth anniversary of the Musical Courier.

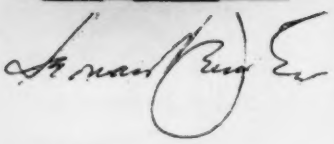
You should be very proud of the many contributions your fine publication has made to the musical world in its reporting of a cross-section of news about the higher types of music, concerts and opera in this country and abroad.

With all best wishes for continuing success,

Sincerely yours,

Robert F. Wagner
Mayor

Some Musical Notables' Messages



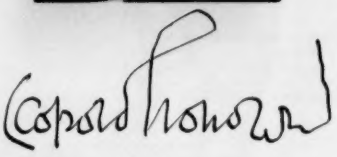
Good Wishes from the Philharmonic's Conductor

Dear Mrs. Trompeter:
Congratulations on 80 years of fine work for and about music! The world of music grows more complicated and fascinating all the time; and your function is to make order out of its incredible variety, and clarify its paths. May you continue for many years to come in this valuable function.

Sincerely
LEONARD BERNSTEIN

Among the eminent personages who have been associated with MUSICAL COURIER in its rich eighty years' history, we here publish the reminiscences and good wishes of some of them who have sent greetings to us.

—The Publisher



Stokowski Sees Progress In World of Music

Dear Mrs. Trompeter:
In the last few decades there has been a great increase of interest in every kind of music, including the music created in the first half of the twentieth century.

In the second half of the twentieth century I am sure this expansion will increase, and lead to continued creative activity by American composers in symphonic and operatic music, also ballet and dance music in a lighter mood.

As communication all over the world is every day simpler and more rapid, American music will be enjoyed in many countries, and will lead to a cultural exchange in all the arts.

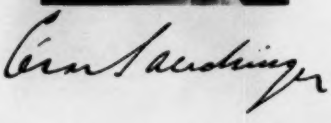
Sincerely,
LEOPOLD STOKOWSKI

Saerchinger Recalls the "Good Old Days"

Dear Mrs. Trompeter:
In congratulating you on the MUSICAL COURIER's 80th birthday, and confidently expecting to do it again on the 90th, my thoughts go back to the "good old days" when it was less than *half* of its present venerable age! For it was in 1919 that Leonard Liebling persuaded your predecessor, Alvin Schmoeger, to appoint me its European correspondent with headquarters in Berlin, and later in London.

It was an adventurous assignment and it gave me some of the richest experiences of my life—for I ran headlong into people like Richard Strauss, Felix Weingartner, Arthur Nikisch, Ferruccio Busoni, Arnold Schönberg and Arthur Schnabel, and, eventually, Stravinsky, Béla Bartók and their counterparts all over the Continent and the British Isles. It also led to the "discovery" of such rising stars as Myra Hess, Walter Gieseking, Joseph Szigeti, Fritz Reiner, Furtwaengler, Klemperer—whose names were to become household words in America.

I remember the debuts of such "youngsters" as Hindemith, Krenek, and Alban Berg, who are now regarded as "immortals," but whose names, owing to the Courier's enterprise, were first printed in its pages at that legendary time. This was the time—also—when Bruno Walter conducted in the Opera House in the besieged revolutionary stronghold of Munich, and the aged Cosima Wagner (mourned by the daily press of New York) was discovered by your roving correspondent to be alive, though feeble, at the Haus Wahnfried in Bayreuth!



Those were the days when "news was wherever you find it," and the sturdy MUSICAL COURIER printed it without fear of censorship or contradiction. Times change, but not as much as some people think, and there are still worlds to conquer in the realm of art. Let the MUSICAL COURIER flourish on toward its first century and beyond!

Reminiscently yours,
CESAR SAERCHINGER

MUSICAL COURIER'S 1960 Directory Issue of the Musical Arts and Artists is now on the press. Owing to the necessary time for printing and binding, it will reach our readers shortly.

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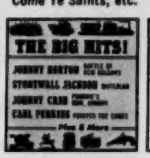

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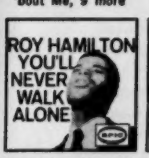

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40. One Kiss, Will You Remember, Song of Love, 9 more

32. Also: That's My Desire; Rose, Rose I Love You; etc.

63. A thrilling performance of 4 sparkling folk melodies

43. Solitude, Where or When, Dancing in the Dark, 6 more

51. The Man I Love, Blue Room, Stardust, Am I Blue, 11 more

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Spaeth Reminisces About Halcyon Era

by Sigmund Spaeth

IT is an unusual pleasure to salute MUSICAL COURIER on its 80th anniversary, for my own "Fifty Years with Music" include many wonderful memories of personalities connected with its past. I particularly enjoyed knowing the great James Gibbons Huneker, who for years signed himself "Old Fogy" and wrote some of his most vital and significant material for the MUSICAL COURIER and for various New York newspapers.

It was my privilege to pinch-hit for Jim occasionally on the New York *Times*, although my regular job at that time (1918-20) was in the Sports Department. Even before we were on the same paper, he sat right behind me at the Metropolitan Opera House and

Sigmund Spaeth

developed a habit of passing notes over my shoulder, signed "Jim, the Penman." I remember one bit of German rhyme, parodying the "Erlkönig"; it referred to my wife, Katharine Lane Spaeth, who also wrote for the old *Evening Mail*. It began as follows:

Wer reitet durch Nacht und
Wind so spät?
Es ist der Sigmund mit seiner
Kate!

Leonard Liebling was another good friend through the years that he edited MUSICAL COURIER. We often compared notes on "tune detecting" and presented our findings to the Bohemians, the Lotos Club and other audiences. His own stock of stories and musical recollections was apparently unlimited.

Then there was Harry Osgood, who wrote one of the earliest books on jazz and regularly composed the music for the annual shows put on by the "Ten Nights Club" for members of the Metropolitan Opera Company. (Our audiences included Caruso, Amato, Scotti and Gatti-Casazza himself.) The club got its name from the ten nights of opera given in Brooklyn each season, and its nucleus was the group of music critics covering the performances, with press agent Bill Guard and his assistant, Alphonse, as leading spirits. One of the classic songs concocted by Harry Osgood and Frank Warren was "I'm Looking for a Bluebird to Mate with Coq d'Or," when those two operas were featured in the Metropolitan repertoire. That Ten Nights show was given at the Century Opera House, with all the critics present, but generally we used the rehearsal room above the Metropolitan stage.

I had other friends on the MUSICAL COURIER staff, including Alvin Schmoeger, Alfred Human and, more recently, Mary Craig, Bill Taylor and Henry Levinger; and I do not have to go very far back in my memory to recall Lisa Roma (Trompeter) as a successful singer.

The editor of *Music Journal*, in a nostalgic mood, presents his compliments and those of his own magazine to MUSICAL COURIER on the completion of eighty years of service to music and musicians.

Sigmund Spaeth is editor of "Music Journal" and author of a weekly syndicated column, "Music for Everybody," distributed by General Features. His 31st book, "Fifty Years with Music," has recently been published (Fleet) and is now offered as a prize to those whose questions are used on the Metropolitan Opera Quiz, of which Dr. Spaeth has been a regular member for the past 20 years, one quarter of the lifetime of MUSICAL COURIER.

Estelle Liebling

Estelle Liebling Tells About Our Former Editor

Dear Mrs. Trompeter:

I am so happy to send my best wishes to the MUSICAL COURIER on such an important occasion. All my life my thoughts and loyalties have been identified with the MUSICAL COURIER. It was exciting reading, when I was a youngster and read all about the great ones. It was encouraging reading, when I myself began to sing in public —and it was rewarding reading, when finally the COURIER acknowledged me and approved.

All this had to be done without the help of my beloved brother, Leonard, who was so important a part of the COURIER for so many years. In our family the rule was: "Do it on your own." So, much as I am sure Leonard would have liked to help and push a little, he had to stick to the family plan, "No help from anybody but yourself!"

So now, in spite of what I have just said, my heart will always be grateful to the COURIER for "helping and pushing" behind my brother Leonard's back!

My best wishes and loving congratulations.

ESTELLE LIEBLING

ESTELLE LIEBLING, sister of the late LEONARD LIEBLING, for many years editor-in-chief of MUSICAL COURIER, is herself a former member of the Metropolitan Opera and a well-known voice teacher.

R. Tauhert

President of G. Schirmer Sends Felicitations

Dear Mrs. Trompeter:

It is with pleasure that I congratulate MUSICAL COURIER on the occasion of your 80th anniversary.

This is indeed a long and distinguished past to look back to—to pre-Carnegie Hall, pre-Metropolitan days in America—to days when no one would have dared to foresee the proud accomplishments of music in America today. Your magazine, through all those active years of an expanding musical life in America, has helped all of those who were part of it. May you continue to do so!

Sincerely yours,

RUDOLPH TAUHERT

(*Continued on page* 12)

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80 Years of Musical Glamour

ENRICO CARUSO, *"King of Tenors," as Canio in "Pagliacci." (Photos of Caruso and DeResske copyright by Aimé Dupont.)*

JEAN DE RESZKE, *celebrated Tristan of the '90's.*

THE eighty years during which MUSICAL COURIER has surveyed the international musical scene have been marked by many events which today hold a fabled brilliance. Since MUSICAL COURIER—which today has expanded its coverage in countless ways—was in existence before the Metropolitan Opera House and Carnegie Hall arose, and its career has spanned the eras between Wagner, Liszt and the atonalists, with the advent and blossoming of an army of artistic talents from Patti to De Los Angeles and from Anton to Artur Rubinstein, the appended brief survey of some outstanding events of those years will be of interest to readers.

1880. John Philip Sousa takes baton of U. S. Marine Band.

1881. The Boston Symphony is born, gift of Col. Higginson.

1882. Wagner's "Parsifal" has world premiere at Bayreuth.

1883. Metropolitan Opera House opens with "Faust".

1884. German opera season launched by Leopold Damrosch at the Met.

1885. Walter Damrosch, his son, succeeds his father on latter's sudden death.

1886. First American performance of "Tristan" at Metropolitan under Seidl.

1887. Verdi's "Otello" has world premiere at La Scala in Milan.

1888. Josef Hofmann, at age of 12, feted piano prodigy.

1889. Kreisler makes U. S. debut at 14 in joint recital with Moriz Rosenthal.

1890. Asger Hamerik, director of Peabody Conservatory, knighted by King of Denmark.

1891. Theodore Thomas launches the new Chicago Symphony.

1892. Dvorak becomes director of National Conservatory in New York.

1893. "Falstaff," Verdi's last opera, prémiered at La Scala.

1894. Walter Damrosch founds his own touring opera company.

1895. Jean De Reszke scores in first Tristan at Met.

1896. Strauss writes a tone-poem based on Nietzsche's "Zarathustra."

1897. Brahms passes away and is mourned in Vienna.

1898. Mascagni composes a hymn to victorious Admiral Dewey.

1899. Elgar writes a set of variations called "Enigma."

1900. Bethlehem Bach Choir gives Mass in B Minor U. S. premiere.

1901. Verdi, grand old man of opera, passes; so does a noted music patron—Queen Victoria.

1902. Mary Garden creates Mélisande at Paris Opéra-Comique.

1903. Age of Caruso begins at the Metropolitan.

1904. Strauss conducts world premiere of "Domestic Symphony" in New York.

1905. Institute of Musical Art founded by Frank Damrosch.

1906. San Francisco earthquake strands touring Met company.

1907. Strauss' "Salome" withdrawn after one "shocking" Met performance.

1908. Tetrazzini a sensation at Hammerstein's new Manhattan Opera; Gatti-Casazza takes reins of "Met"—with Toscanini.

Left, NELLIE MELBA, *soprano, at the turn of the century. Right,* FRITZ KREISLER, *long a reigning violin idol and feted recently on his 85th birthday by notables.*

1909. The New Theatre opened in New York as adjunct of "Met," and a boy violin wonder, Elman, goes strong in U.S.

1910. Strauss' "Elektra" sung in French at Manhattan Opera and Puccini's "Girl of West" premiered at Met.

1911. Mahler resigns N. Y. Philharmonic conductorship (later dying) and Stransky succeeds.

1912. Age of ragtime begins with Irving Berlin's "Alexander's Ragtime Band"; Aeolian Hall opens in New York.

1913. Stravinsky's "Le Sacre" sets Paris on its ear.

1914. World War I begins, and Sibelius conducts at Norfolk (Conn.) Festival.

1915. Diaghileff Ballet Russe, with fabulous list of stars, makes furore in U. S. tour.

1916. Galli-Curci creates another among admirers in Chicago Opera debut.

1917. U.S. enters the war; German opera goes out the window here temporarily.

1918. Victory Year. Lewisohn Stadium concerts in N. Y. begin a long history as "diversions for service men."

1919. Augustus D. Juilliard founds a generous fund for music, and a school that was to become famous.

1920. Divas get the vote in U.S.; the New Symphony, founded by Bodanzky, introduces a new baton idol, Mengelberg.

1921. Caruso's death in summer at Milan leaves New York opera desolate; but Chaliapin returns as Boris, and Jeritza becomes feted "glamour girl of Met."

1922. Mussolini, great music patron, marches on Rome; Hollywood Bowl opens with concert led by Alfred Hertz.

1923. Debut of Dusolina Giannini launches new star.

1924. Curtis Institute of Music founded by Mary Louise Curtis Bok.

1925. American music concerts founded at Eastman School of Music.

1926. Sound film makes debut with Jolson in "Mammy"; La Scala gives premiere of Puccini's "Turandot".

1927. Isadora Duncan strangled by scarf in motor car; Damrosch leaves N. Y. Symphony for radio career.

1928. Grace Moore, formerly of "Follies," becomes a Met star.

1929. Crash on Wall St. tightens musicians' belts; Met gives a turkey, "Jonny Spielt Auf" by Krenek.

1930. N. Y. Philharmonic stirs Europe on tour under Toscanini.

GERALDINE FARRAR *as Cio-Cio-San, one of her most celebrated roles.*

1931. Lily Pons catapults into fame as diva at Met.

1932. New Deal begins; Toscanini conducts "Tristan" at Bayreuth.

1933. Hitler comes to power; Arnold Schönberg and other notables arrive in U.S.

1934. The Met, in financial straits, appeals to public for a large fund—which is raised.

1935. Gatti resigns, Witherspoon succeeds, but dies suddenly and Edward Johnson heads Met; Flagstad becomes premier Wagnerian soprano there.

1936. New Friends of Music founded in New York.

1937. NBC Symphony established for Toscanini.

1938. Hitler annexes Austria; Kreisler and Bruno Walter become French citizens.

1939. Met announces million dollar public campaign to purchase house from original boxholders.

1940. Germany invades Western Europe; younger artists become subject to Selective Service in U.S.

1941. Paderewski dies in New York and has State interment in Arlington National Cemetery.

1942. U.S. goes to war; travel of alien artists in this country is drastically curbed.

1943. Beecham conducts at Met; Rose Bampton and Eleanor Steber are rising sopranos there.

1944. New York City Center launches own opera season with Halasz as music director.

1945. Again Victory Year. New Met stars are Astrid Varnay, (Isolde) and Richard Tucker, bowing as Enzo; Fritz Busch added to conductors.

1946. Richard Strauss, at his Garmisch home, is "liberated" by the U.S. Army; Maggie Teyte sings Mélisande in New York.

1947. Freed Paris has International Festival of UNESCO; world fund opened to rebuild London Queen's Hall, ruined by bombing.

1948. Television hits its stride in U.S. as former wartime ban on its development is lifted.

(Continued on following page)

LILLI LEHMANN *sang heroic soprano roles at the Met in the '80's.*

Left, IGNACE JAN PADEREWSKI, *eminent pianist, in his latter days.*

Right, JOHN MCCORMACK, *noted Irish tenor, as Don Ottavio in "Don Giovanni."*

Laying the cornerstone of Carnegie Hall, New York, in 1890. ANDREW CARNEGIE, WALTER DAMROSCH *and others are seen as onlookers at the ceremony.*

PRESIDENT EISENHOWER *lifts the first shovel of earth at the ground-breaking ceremonies in* 1959 *for the Lincoln Center of the Performing Arts, opening another musical era in New York.*

80 Years of Musical Glamour

(Continued from preceding page)

1949. Chopin's death centenary has world observances; Aspen, Colo., has Goethe Bicentennial Convocation and Music Festival, Schweitzer guest.

1950. Rudolph Bing is new Met general director. Plans are discussed for re-opening of Bayreuth, closed since 1944; and grandsons of Wagner, Wieland and Wolfgang, plan series for following year.

1951. Mobilization of national resources begins for the Korean engagement; younger musicians again in service musical organizations.

1952. Met goes into the field of television—briefly; Alfred Lunt, Broadway actor, stages Mozart's "Cosi Fan Tutte" there.

1953. "Sinfonia Antarctica" by Vaughan Williams premiered in London, with epilogue inspired by journal of Captain Scott, explorer.

1954. Color TV, approved by the Federal Communications Commission in U.S., opens new vistas for opera production in that medium.

1955. MUSICAL COURIER marks its 75th anniversary—still going strong: "Salome" again comes back to Met with Mitropoulos conducting; N. Y. Philharmonic returns from European tour.

1956. New York City Opera has turbulent period, as Rosenstock (replacing Halasz) is embattled director general, and then Erich Leinsdorf takes over for a season; Boston Symphony is first U.S. orchestra to tour Russia.

1957. Leonard Bernstein, feted guest conductor with N. Y. Philharmonic, announced to share baton with Mitropoulous in 1957-58 season.

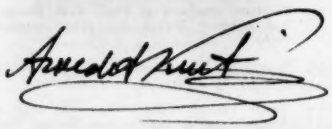
1958. Stokowski is first American conductor to lead Russian orchestras on summer tour of USSR; American pianist Van Cliburn wins Moscow Competition.

1959. Bernstein is new musical director of N. Y. Philharmonic, makes feted summer tour of Europe, Russia and Near East with this orchestra.

1960. More exchanges: Moscow State Symphony makes first tour of the U.S.; Boston Symphony announced to visit Japan and Far East in summer.

NOTABLES SEND CONGRATULATIONS

(Continued from page 8)



By ARVED KURTZ

The New York College of Music, and myself as director, offer our very warm congratulations to MUSICAL COURIER on the celebration of its 80th anniversary.

When MUSICAL COURIER began publication, the New York College of Music was already a flourishing institution. For 80 years the COURIER has carried news and advertising concerning the New York College of Music, so that we both have grown toward the century-mark together.

The College of Music has a long history, too, in presenting public performances of excellent events. These include the recent United States premiere of Benjamin Britten's opera, "The Turn of the Screw," and the earlier New York premiere with orchestra of his opera, "Albert Herring."

The New York College of Music offers its cordial best wishes to MUSICAL COURIER for the continuation of its long and devoted service to music.

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300 Years of Music Publishing

By JOHN OWEN WARD

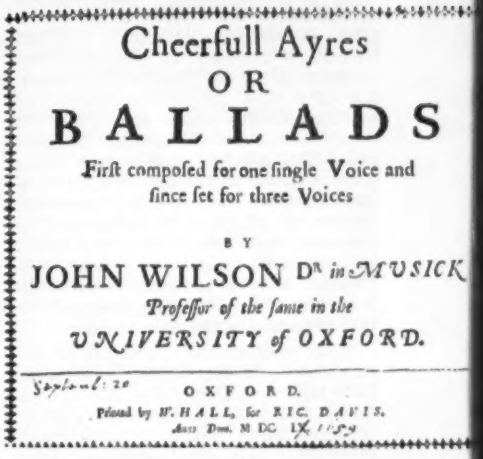
CONGRATULATIONS to the MUSICAL COURIER! This comes from a contemporary both older and younger. In 1880 there was no "Oxford University Press Inc." in New York, nor was there even in England the fully-fledged music department that we know today, though the first Oxford music appeared in 1659, and the first Oxford book nearly five hundred years ago—in 1478. Then at last in 1896 Oxford University Press opened its own branch in New York, and advertised its entirely new and improved line of "Genuine Oxford Bibles" with "many new and useful features."

Even after so many years, not everyone realizes that the Press has always been a department of the University of Oxford, wholly owned by "The Chancellor, Masters, and Scholars of the University of Oxford." It is not subsidised or endowed in any way, nor is there any division of profits, all of which go towards the publication of those works of learning which cannot be expected to pay their own way. All employees, from the Publisher in London and the President of Oxford University Press New York down to the youngest typist, work for salaries or wages, while the "Delegates" (the committee of Oxford scholars who meet to run the affairs of the Press) are unpaid.

■ I believe it was Dr. Paul Lang who once remarked in a moment of quiet desperation: "There are two institutions to which time means nothing: the Vatican and the Oxford University Press." And indeed, in these days when a huge edition of a book on a topical subject can on occasion be set in type, printed, bound, and put on the market all in a matter of weeks, the unhurried appearance of a volume or so a year of a series such as the "New Oxford History of Music" may seem out of tune with the times. The great 13-volume Oxford Dictionary, first begun by the Philological Society in 1858, was finally completed only in 1928, seventy years later. And this is by no means a record in the world of dictionaries and encyclopedias, so many of which die half-finished as the money or life-span of their creators runs out. But the books produced in a way that seems so leisurely are at least spared the humiliation of being marked down on next year's remainder tables. A famous old-timer in the Oxford catalogue was the Coptic New Testament; the first edition of this, printed in 1716, was finally sold out in 1907, 191 years later. And today there are very many books listed which were printed getting on for 100 years ago. On the other hand an Oxford New York book such as Rachel Carson's "The Sea Around Us" does on occasion hit the best-seller lists; other longterm staples are the "Scofield Reference Bible" and "The Growth of the American Republic," by S. E. Morison and H. S. Commager.

■ And what about music? As we said above, the first piece of music published at Oxford came out in 1659. This was the "Cheerfull Ayres or Ballads" of John Wilson, "Dr in Musick, Professor of the same in the University of Oxford." (As part of its tercentenary commemoration, the Press has republished a selection of these pieces.) As the years went by, other music appeared from time to time, and the great Dr. John Fell, so unjustly remembered by most of us only in the old "I do not love thee, Dr. Fell" doggerel of a rude undergraduate, added a fount of music-type to the treasure-house of types he was responsible for acquiring; this is still in the possession of the Press at Oxford. Coming down to more recent times, the "Oxford History of Music" appeared in 1901, the first of Dr. Percy Scholes's extraordinarily successful books ("The Listener's Guide to Music") in 1919, and the first volume of the monumental "Tudor Church Music" in 1922. There were also such famous collections as the "English Hymnal" and "Songs of Praise." Still there was no full-time music department.

SIR WILLIAM WALTON



Cheerfull Ayres
OR
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RALPH VAUGHAN WILLIAMS *with* LEOPOLD STOKOWSKI, *who was for many years his ardent supporter and conducted the first U.S. performances of his Ninth Symphony.*

As with so many large enterprises it is difficult in looking back to settle on a definite date as a starting-point, but the first of the "Oxford Choral Songs" were coming out in the later part of 1923 under the direction of Hubert Foss, whose energy and imagination were responsible for the department's rapid success.

By 1931 the music catalogue included over 1750 titles—a fantastic production rate of well over 200 titles a year. Peter Warlock, Constant Lambert, and Percy Scholes contributed in their different ways, while W. Gillies Whittaker added his great knowledge in laying the foundations of the educational and choral sections of the catalogue.

In 1925 a respected but not too widely-known composer joined the ranks with a setting of some poems by his favorite Walt Whitman, and for the rest of his life the works of Ralph Vaughan Williams were published by the Press, which by an informal "gentleman's agreement" undertook to bring out every work he offered. So began the association with one of the giants of the musical world, who at fifty-two had yet in front of him incomparably his richest creative period, including the last six symphonies,

(*Continued on page* 47)

Orchestras and Players

By MAX ARONOFF

Director, New School of Music, Philadelphia

THE inquiries which come to the New School of Music from many parts of the United States and other countries indicate that, in creating the Professional Training Orchestra project and courses of study, a much needed, vital form of specialized training has been effected to prepare talented students for professional orchestra careers.

The Scholarship Fund, used in conjunction with the project, has been established to aid gifted, serious students, who cannot otherwise afford such study. Planned particularly for students of stringed instruments, violin, viola, 'cello and bass, these highly concentrated and integrated courses of study are designed to provide complete technical instrumental instruction, elements of theory, thorough grounding in solfège, chamber music and intensive study of orchestral repertoire and techniques.

It has been asked, "What special qualifications are needed to produce a good orchestral performer?" Fritz Reiner, a member of the Advisory Committee for the Professional Training Orchestra, in writing about the problem facing many conductors in their search for competent players, says, "The problem of replacing string players in our symphony orchestras is an urgent one. The dearth of qualified players is particularly noticeable in the viola, 'cello and (last but not least) bass sections. Competent first desk players—but not too many—are available, but talented and experienced section players are the *rara avis*.

"The requirements are numerous and exacting. All our leading orchestras have high professional standards, combined with almost fanatical zeal to preserve their prestige. These major orchestras have tight schedules, touring, many recording sessions—and restricted rehearsal time. Hence, the condition *sine qua non* of a good section player is sight reading. The candidates' tone quality, technical prowess, rhythmical solidity must be part and parcel of his equipment perfected in the Orchestral Training Project. The ability to read correctly at sight Wagner, Strauss or Debussy is a must and very often decides in favor of or against the competence of the applicant. How do you learn sight reading? By playing as often as possible chamber music beginning with the classics and encompassing the contemporary literature."

■ All conductors will agree with Dr. Reiner in asking for efficient, top-ranking players. But how many ranking players are able to read difficult works—Wagner, Strauss and Debussy at sight? Even the talented player must have years of training in orchestral study, plus theory and solfège, in order to sight-read such compositions. What are the chances of the young, aspiring musician finding this training in schools today?

Will he be given a playing knowledge of the great orchestral works in a school where orchestral training is considered a major rather than a minor subject? Has he been given the chance to make an analyzed and comprehensive study of modern and classical orchestral works with his conductor and teacher? Suppose military service has interrupted his career, is he so well grounded that he can return to his instrument and resume playing with a minimum of experience lost? Or is he forced to "begin all over again?" The answer to these questions is found in auditions where ever-increasing numbers of would-be musicians apply and all too few measure up to requirements.

■ The phenomenal growth of professional symphony orchestras, increasing number of music camps, music festivals, public and private school music instruction courses, record sales, growth of school, youth and community bands and orchestras, are overwhelmingly impressive in acknowledging the extensive interest in music and musical events.

Though musical leaders are made enthusiastic by this popular public participation, one cannot help being concerned by the glaring lack of competence among actual players. However, inadequate as the training has been of the "playing man" in the past, there are excellent new opportunities for him. The increased size of orchestras, the longer season, the need to replace senior members on retirement, the improved economic level of salary, the widening support by civic groups, the stimulated federal interest in the arts, provide a good climate for growth.

Training centers must be utilized to spur on the students who seek training in these fields. The wealth of talent is here, and we must take advantage of these sources to create a "good playing man."

The New School of Music has endeavored to coordinate its program to serve the students, by giving them this necessary musical training; to serve the orchestras, by producing first-rate players; and to serve the cause of music, by advancing the methods of musical education and maintaining the high artistic level necessary to its survival.

The Curtis String Quartet with President WILLIAM FRY, JR., *of the Bethlehem Chamber Music Society, Bethlehem, Pa., taken at reception given in their honor after their 31st concert in that city. Left to right:* JASCHA BRODSKY, MAX ARONOFF; MR. FRY; MEHLI MEHTA *and* ORLANDO COLE. *The Quartet is touring this season from New England to Kentucky, Texas, and westward to Ohio, Illinois, Minnesota, Missouri and Oklahoma.*

Central City Festival Gives 1960 Plans

Thirty-four performances of Verdi's "Aida" and Donizetti's "Lucia Di Lammermoor" will take place during the 1960 Central City Opera Festival, it was recently announced by Frank H. Ricketson, Jr., president of the Association. The Festival runs from June 25 through July 23 next. Emerson Buckley will again act as musical director and chief conductor, and Nathaniel Merrill will be the stage director. Sets for both productions are being designed by Robert O'Hearn. Thomas Martin will be the associate conductor and Roger Dexter Fee the chorus master. New English adaptations have been commissioned for both operas. Martha England will do the adaptation of "Aida" and the new English version of "Lucia" will be by Robert A. Simon.

On the Cover

Vladimir Golschmann Talks about Music, Art and Some Notables

By RUSSELL KERR

HIGH above Gramercy Park, in a gray-walled, modern apartment lined with Picasso and Braque paintings, Vladimir Golschmann the other day proved a delightful host.

The world-renowned conductor was in a jovial and relaxed mood. He had recently returned with his wife from Europe and was en route to Tulsa to begin his fall appearances with the Philharmonic Orchestra there.

"Ah, yes," he said with a twinkle in his Gallic, dancing eyes, "today we must have speed before everything! This summer I made my fifty-second Atlantic crossing by air, but once in a while my wife insists that a little leisurely passage on a liner will be good for me."

When asked about the coming season in Tulsa, he said, "The people there are quite remarkable. Can you imagine that on the Board of the Philharmonic the President and the Vice-President, both prominent business men, have studied music in what I will call a professional way! To deal with such a Board is a joy because they know about music and they love it. They are enthusiastic and their enthusiasm is shared by the Women's Committee, and all of them have done such good work that this coming season the hall with a seating capacity of over 2,500 seats is sold out for the entire series. When I accepted the post of Musical Advisor last season, it was with the understanding that I would be given the means of adding to their fine orchestra some first-rate players and that I would lead two periods of the series. The rest would be conducted by guests, and also by the most talented new associate conductor, Herbert Garber, who for several years was associated with the Hartford Symphony.

"During the summer I made three trips to Vienna to make recordings with the State Opera Orchestra: five symphonic works and with Mischa Elman many of the standard concerti and also the one by Khatchaturian. I also appeared in the city of my birth with the National Orchestra. I flew back to the States for appearances at Robin Hood Dell and at Ravinia Park and vacationed by driving to Venice. Yes, all this means much traveling, as in recent years I have conducted in England, in Italy, Spain, Portugal, South America, South Africa. You do not have to ask me if I like to return to Paris every summer. This is where I was born, educated, where I started my career. The Concerts Golschmann! It's so pleasant to remember that at that time I played the works of many, many young composers who became famous since. Would you believe that one season, in a series of six concerts we played seventeen world premieres? Ah, the enthusiasm of youth!

"I still have it, I am glad to say. When some papers speak of the 'dean' of American conductors, in point of service, I can only reply that I feel like a very young dean. After 27 years in St. Louis, I never thought of putting the soft pedal on my activities. Do you know that this season I am guest-conducting in St. Louis? I look forward keenly to that, and I imagine there won't be much rest during the week I spend there, as I have so many dear old friends to visit with."

■ We looked up at the Picassos that hung over the grand piano and throughout his sumptuous studio and apartment, and our eye came to light on a brooding maiden by Modigliani that was placed effectively in a niche in the hallway.

"Ah, Modigliani!" Golschmann said. "A couple I knew well in Paris once stored in their apartment the whole work of Modigliani. This was summer time: the artist was going to spend a few months in the country with a friend and could not afford to pay his rent in Paris, which amounted to less than twenty dollars a month. He gave up his studio and after he had moved all his paintings to his friend's place he said: 'If you can sell any, please do so. Twenty francs apiece is the price. Four dollars . . .'

"I could tell you so many stories about painters: I knew Zbozowsky, who spent most of his life trying to persuade art dealers and art collectors to buy the works of his starving friends, Modigliani, Soutine and Utrillo." Goldschmann gave a friendly look at the walls around him. "I am satisfied with our collection: our paintings, the antique bronzes and those stunning African sculptures." And indeed one felt he could be, and also with the music and art appreciation he has set in motion.

"What a fine great country this is!" he mused. "Some of the most splendid art collections, the world's best orchestras and all that is done for the youngsters to develop their interest in art, in music. The young people's concerts are so important. When I conduct them, I speak to the audience and I am happy to say that they listen to me—even with my French-accented English!—they listen to me, maybe because I never talk down to them. Anyway, I never talk too much because I believe that to listen to music is much more important than to talk about it. So much talk, so much writing, so much explaining, and much too often by people who do not know the difference between a symphony and a turnpike. They still will post-mortem a concert and will tell you that this was too fast or too slow and this was too loud or too soft. They know all the answers. How lucky they are!"

■ And he told a story of how, during a period when he conducted the Boston Symphony as guest, Toscanini heard the broadcast and phoned to congratulate him about his tempi. But a few weeks later when Golschmann and his wife lunched with the Maestro at his home in Riverdale, the younger man thanked him for his compliment. The great man leaned forward fiercely and said, "But the following week you were much too slow in the 'Jupiter' Symphony." "But, Maestro, didn't you play it even slower recently?"

"Yes, I did, but I was so wrong," said Toscanini. "I had heard so-and-so (name withheld) and I thought 'maybe he is right' and I took HIS tempo. Poor me, who for one moment could be impressed by this . . ." (the dots replace some very strong, uncomplimentary Italian words), "I was wrong. So were you the other day."

"The inference is plain," said Golschmann. "Be yourself. I always am."

Conductor GOLSCHMANN *contemplates some of his art treasures; here he looks at a Modigliani.*

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Nation's Singing Teachers Consider Problems

By LOUIS JOHN JOHNEN

Cincinnati

ALTHOUGH fewer than half of the expected 400 delegates to the 15th annual convention of the National Association of Teachers of Singing were on hand to profit by and enjoy the many rewarding sessions, the end of the convention found delegates expressing themselves as having found this meeting one of the best ever. It was held in this city (where the association was founded 15 years ago) from December 27 to 30 at the Netherland-Hilton Hotel.

After the keynote speech of the convention by Hubert Kockritz, general chairman, the first important musical event was an illuminating lecture-recital by John Edmunds, head of the American Development of Music Department of the New York City Public Library. Instead, however, of giving the programmed "Survey of American Song for 1620 to 1959," Mr. Edmunds devoted most of his interesting talk to his own compositions and realizations of works by Henry Purcell. The song recital by Richard Rivers, first winner of the NATS Singer of the Year auditions five years ago, showed how much gratifying progress he has made in the intervening years.

Monday began with an active discussion of the subject "Psychology of Performance" under the leadership of Dr. Henry A. Bruinsma, Columbus, Ohio, followed by a report on "Opera in the Schools" by Robert Gay, Evanston, Ill. Winifred Cecil's demonstration of "Joy in Singing," for which her series is famous at Town Hall, New York, was a pleasant and enlightening interlude. In his Choral Laboratory, Louis Diercks, conductor of Ohio State University's Symphonic Choir, explained the methods whereby he produces unusual choral results, which were examined in detail at the evening concert for the delegates. It is amazing what Mr. Diercks achieves in producing a perfect blend of vocal tone, and this in spite of the general inadequacy of the solo voices. It was a wonderful ensemble concert.

■ The NATS Fellowship Program, to be known as the American Institute of Vocal Pedagogy, was thoroughly discussed and adopted at the opening session of Dec. 29. This is a system of accreditation, whereby voice teachers, after a thorough examination of credentials and payment of what some members considered a large fee, may list themselves as Fellows of the AIVP, to denote their competence to teach.

In the absence of Estelle Liebling, Isaac Van Grove, who is so well remembered for his value as director during the early years of the Cincinnati Summer Opera Company, discussed with Dr. John D. Millett, president of Miami University, the value of a well-rounded education for musical performers. Of professional caliber were the productions of Chabrier's light opera, "The Neglected Education," presented by the Opera Workshop of the College-Conservatory of Music of Cincinnati, Wilfred Engelman, director; and "The Committee" by Matt Doran, presented by the Opera Class of Miami University, Otto Frohlich, director.

■ The annual banquet on Tuesday evening gave noted Dr. Gustave Eckstein, Professor of Physiology of the University of Cincinnati's College of Medicine, full scope for reading some of his inimitable articles on "Hearing." Dr. Eckstein is unique in his love and understanding of animals, and in his subtly humorous expression of that understanding.

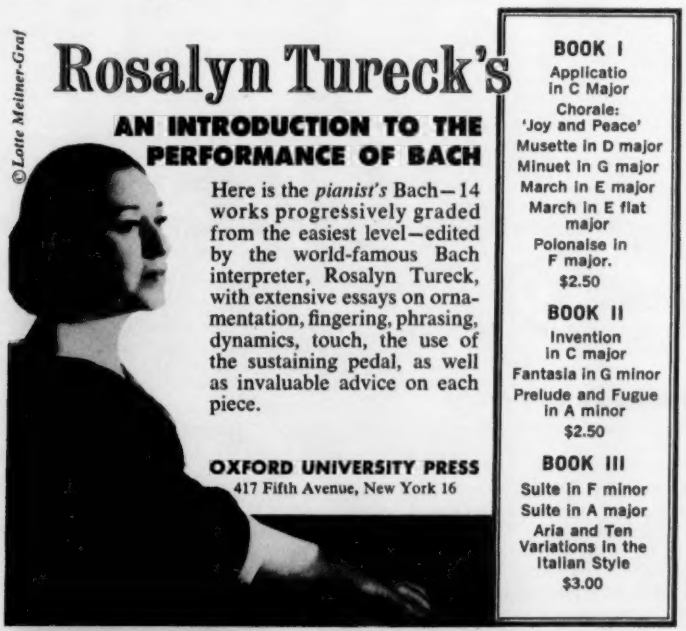
B. FRED WISE, *of Chicago, president of the National Association of Teachers of Singing.*

Following the banquet, the Fifth Annual Singer of the Year auditions were held, at which time the judges unanimously chose Barbara Verlene Faulkner of New York City to carry the association's banner for the coming year. The judges' decision awards the contest winner a prize of $1,000 in addition to opportunities of further operatic auditions and recitals.

Under the leadership of Hadley Crawford, of Kansas City, a panel discussed "The Role of the NATS Chapter in the Development of Performance" on the morning of the convention's last day. "Business in Voice Teaching" by G. Willard Bassett, of Los Angeles, paved the way for the convention's last panel subject, under the chairmanship of Joel Carter, Chapel Hill, N.C.: "We Are Preparing our Students for—What?" Taking part in this timely and lively delivery of opinions were Oren Brown, St. Louis, Mo.; Isaac Van Grove, Chicago, Ill.; Constance Eberhardt, New York City; and Orcenith Smith, Norman, Okla.

■ Officers elected for the years 1960 and 1961 are as follows: president, B. Fred Wise, Chicago; vice-presidents, Joel Carter (University of North Carolina), Gertrude Ehrhart (Boston), Louis Nicholas (Nashville, Tenn.), and William Vennard (California); secretary, Hadley R. Crawford (Missouri); treasurer, Robert Bowlus (Kentucky); registrar, Gertrude Tingley (Boston); past president, Dale V. Gilliland (Ohio); board of directors, Eugene Fulton (California—West Region), Richard De Young (Chicago—Central Region, deceased since convention), and Grace Leslie (New York—Eastern Region); Regional governors. Elizabeth Wills (California—West Region); Weldon Whitlock (Central Region), Marshall Bryant (Eastern Region), C. Robert Larson (Northern Region), Virginia Linney (Southeast Region), Fred Holler (Southern Region), Wendell Osborne (Southwest Region), and Melvin Geist (Northeast Region).

ED. NOTE: *This story was received from Mr. Johnen, long* MUSICAL COURIER'S *correspondent, shortly before he passed away from a heart ailment on Jan. 20.*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Blitzstein Work Will Be Mounted by N. Y. City Opera

The New York City Opera will present its premiere performance of "The Cradle Will Rock," text and music by Marc Blitzstein, as the opening night attraction of its coming spring season, Thursday evening, Feb. 11, at City Center. Lehman Engel will conduct the work, and Howard Da Silva will stage it, both making debuts with the company. The settings will be created by David Hays and Ruth Morley will design the costumes.

"The Cradle Will Rock" will be given only three performances during the New York City Opera spring season, which this year is limited to two weeks. The company leaves on Feb. 23 for a five-week tour of its American repertory, playing in 20 key cities and universities as far west as St. Louis.

The season will open with the Blitzstein work (Feb. 11) and will include a revival of Menotti's "The Consul," Feb. 14 and 21 (matinee). Also planned are: Floyd's "Susannah," Feb. 12 and 20 (matinee); Weill's "Street Scene," Feb. 13, matinee and evening, and Feb. 19; Moore's "Ballad of Baby Doe," Feb. 14, matinee, and Feb. 20; and Weisgall's "Six Characters in Search of an Author," Feb. 18.

A Correction

In a news item appearing in the November issue of MUSICAL COURIER, it was incorrectly stated that the proposed Damrosch Park at Lincoln Center for the Performing Arts would include a memorial plaque to Leopold, Walter and Frank Damrosch, Clara Damrosch Mannes and Leopold Mannes. The last name should, of course, have been David Mannes. Leopold Mannes, son of the latter, is the president of the Mannes College of Music.

GUILA BUSTABO, *violinist, was soloist with the Philharmonia Hungarica Orchestra, under Zoltan Rozsnyai in a ship's concert on the liner Rotterdam on a recent trans-Atlantic crossing. She is seen here with* COMMODORE BOUMAN *and* PROF. RAPF, *manager of the Philharmonia Hungarica.*

THEA DISPEKER, *New York concert and artists' representative, with the German Consul in New York,* F. J. HOFFMANN, *who presented to her the Officer's Cross of the Order of Merit of the Federal Republic of Germany at a ceremony in the home of the German Cultural Attaché, Dr. Heide Russell, on Nov. 4 last. Mrs. Dispeker was born in Germany, studied music in Munich and took a Ph. D. degree, later serving the Prussian Ministry of Culture as supervisor of music schools, before the advent of Hitler. Coming to the U. S., she opened her own artists' representation office and has arranged numerous music festivals, among them the American-German Festival Week of the Berlin Philharmonic Orchestra in 1957. She has also introduced many artists from Europe to the U. S. and American artists in Germany.*

Leningrad Symphony for Edinburgh Festival

The 14th Edinburgh International Festival, to be held Aug. 21 to Sept. 10, 1960, has announced among its programmed features concerts by the Leningrad Symphony, Philharmonia Orchestra, Scottish National Orchestra, Royal Liverpool Philharmonic and Sacher Chamber Orchestra. The Glyndebourne Opera will perform "Falstaff," "I Puritani," and a triple bill of Busoni's "Arlecchino," "Secret of Suzanne" and the British premiere of Poulenc's "La Voix Humaine." Among solo recitalists will be Victoria de los Angeles, Myra Hess, Clara Haskil, Clifford Curzon and Isaac Stern. Chopin recitals will be given by Witold Malcuzynski and others. The chamber groups to be heard include the Amadeus, Juilliard and Koechert Quartets and the Beaux Arts Trio. The Royal Ballet of Britain, Ernst and Lory Wallfisch, and Hermann Prey are other attractions for the series.

Rudolph Ganz Weds

Rudolph Ganz, president emeritus of Chicago Musical College of Roosevelt University, and the former Esther Goodman La Berge, member of the voice faculty of the same school, were married in the Ganz apartment at the Pearson Hotel on Dec. 23. Shortly after a brief wedding trip, Mr. Ganz appeared as guest conductor of the St. Louis Symphony Orchestra.

Met to Restore "L'Elisir"; Lisitsian to Make Bow

"L'Elisir d'Amore" by Donizetti, which has not been presented at the Metropolitan Opera since the 1949-50 season, will be restored next season in a new production. Two young Americans, Nathaniel Merrill, stage director, and Robert O'Hearn, designer of sets and costumes, will have charge, in addition to Fausto Cleva, who will conduct.

•

Another addition to the Met roster, in the present season, is Pavel Lisitsian, baritone of the Bolshoi Theatre in Moscow, who will make his debut as Amonasro in "Aida" on March 3. The singer is to be in the U. S. on a six-week tour as part of an exchange which will send George London, Metropolitan bass-baritone, to the Soviet Union for a four-week tour. London will appear at the Bolshoi, and one of the performances will be as Boris Godounov, sung in Russian.

Ann Arbor Festival Announces Soloists

For the 25th year the Philadelphia Orchestra will participate in the May Festival to be given at the University of Michigan, May 5, 6, 7 and 8, by the University Musical Society. Eugene Ormandy, musical director, and William Smith, assistant conductor, will feature several concertos in their programs. The new concertmaster, Anshel Brusilow, will perform Brahms' Violin Concerto. Lorne Munro, principal 'cellist, will play the new Shostakovich 'Cello Concerto, premiered last fall in Philadelphia. William Kincaid, flutist, will join with Marilyn Costello, harpist, in a performance of the Mozart Flute and Harp Concerto.

The six-concert Festival, in its 67th year, will open with an all-Beethoven program, May 5, when pianist Rudolf Serkin will perform Beethoven's "Emperor" Concert. The University Choral Union, conducted by Thor Johnson, will be heard at the usual Friday night and Sunday afternoon concerts. Verdi's "Manzoni" Requiem will be given on Sunday afternoon, the soloists to include Leontyne Price, soprano; Frances Bible, mezzo-soprano; Albert Da Costa, tenor, and Kim Borg, bass.

Musical America Changes Ownership

The officers of Music Publications, Ltd. have announced that, as of January 1, 1960, they have assumed ownership of *Musical America,* one of the oldest publications in the music field. At the same time, John F. Majeski, Sr., principal owner and publisher of *Musical America* since 1929, announced his retirement.

The new corporation, led by experienced personnel of the publication, has as its President Miss Theodate Johnson; as its Vice President Ronald Eyer; and as Treasurer Edward I. Davis. In addition Mr. Davis assumes the duties of Publisher and Business Manager.

N. Y. Philharmonic To Play Next Season At Hunter College

The 1960-1961 season of concerts by the New York Philharmonic will be given in the Assembly Hall of Hunter College of the City of New York, at East 69th Street between Park and Lexington Avenues, it was announced by George E. Judd, Jr., Managing Director of the Philharmonic, and Dean John J. Meng, Dean of Administration of Hunter College.

The Philharmonic's move to Hunter College has been occasioned by the fact that Carnegie Hall, the scene of the Orchestra's New York concerts since the early 1890's, will not be available to it after May, 1960. (The Symphony Society of New York opened Carnegie Hall in May, 1891. The Philharmonic Society of New York began its concerts there in November, 1892. Both orchestras continued to play there through their merger in 1928 into the Philharmonic-Symphony Society of New York, now known as the New York Philharmonic.) The new Philharmonic Hall in Lincoln Center for the Performing Arts, now under construction, is not scheduled for occupancy until the fall of 1961.

The approximate period of Oct. 1, 1960, to May 1, 1961, has been made available by Hunter College to the Philharmonic for the Orchestra's forthcoming season—the 119th in New York. Details of the season's schedule, under the music direction of Leonard Bernstein, will be announced at a later date. Present plans, however, call for a continuation of concerts on Thursday evenings and Friday and Saturday afternoons, with Saturday concerts scheduled on those weeks when they will not interfere with public activities of Hunter College such as the Hunter College Concert Series. Other individual Saturday concerts will, in all probability, be given by the Philharmonic in the various boroughs of New York and in nearby areas.

David M. Keiser, President of the New York Philharmonic, stated: "The Society is indeed very grateful to Hunter College for its cooperation and rearrangement of its own schedules to provide the Philharmonic with a home for the coming season. We are honored to be thus associated with another of New York's great cultural institutions."

George N. Shuster, President of Hunter College, stated: "Hunter College considers itself fortunate in being able to welcome the New York Philharmonic to a hall already identified with the history of music in New York. The chapter now to begin will be particularly brilliant. Although some of our friends in the community who customarily use our facilities will temporarily be unable to do so, the College looks forward to welcoming them again after May, 1961."

The seating capacity of the Hunter College Assembly Hall will be 2,200, as compared with a seating capacity of 2,760 at Carnegie Hall. Present subscribers, insofar as possible, will be accommodated at Hunter College, and pertinent information will be sent to them at an early date.

Launches Drive To Save Carnegie Hall

By E. Lucretia Sisley

Richard Schulze, conductor of the Theodore Thomas Orchestra and co-director with his wife Theodora Schulze, oboist, of the Telemann Society, in a recent speech before a Town Hall audience concerning the project to "save Carnegio Hall" aroused considerable public reaction.

When plans for Lincoln Center were announced, the New York Philharmonic accepted its invitation. Carnegie Hall, Inc., facing the loss of a major tenant, threw in the towel and advised tenants to get out by March 31, 1960—that the building would be torn down.

Mr. Schulze pointed out an interesting fact, substantiated by Wall Street sources: ". . no major corporation has been persuaded to sign a long-term lease in any building to be erected on the site. This has made it difficult to obtain mortgage money for an office building on a site that is remote from the areas of new midtown construction."

Mr. Schulze announced a plan of action. He proposed the following steps to achieve his aim:

1. Renovate the many studios as a means both to increasing efficiency and desirability and also raising rentals. Even without advertising, Carnegie Hall has always been 100% occupied, with long waiting lists. There is enough prestige, tradition, and real practicality to induce any number of musicians, teachers and other artists to pay rent there, he believes.

2. Make the present management more aware of rental possibilities. What, he asks, could be easier to "sell" than Carnegie Hall—to soloists, choral groups, dancers, various organizations and schools, and to other orchestras (perhaps the Brooklyn Philharmonia, the Little Orchestra Society, symphonies from other cities)? And why not another local symphony, now that New York has over five times the population that it did when Carnegie built the hall? Mr. Schulze also stressed the unrealized potential of Carnegie's four halls—the main hall, theatre, recital hall, and the Chapter Hall (an excellent smaller auditorium used to great advantage by the few groups aware of its existence, such as the Ansonia Opera Circle).

3. Greater press coverage of the situation also was suggested by him. New York papers gave attention to the Allentown (Pa.) Symphony's similar plight and struggle to avoid moving, but no one (not even the Fifty-Seventh Street businesses that will lose an entire clientele and "atmosphere") seems to be exerting enough pressure to publicize the threatened loss of Carnegie he said.

To finance this public relations crusade, Mr. Schulze has founded the Carnegie Hall Fund—with offices located in Carnegie Hall. He feels that making the public—and the present owners—more aware and active in such a plan will be of greater value than a prior group's efforts to raise enough money to buy the hall.

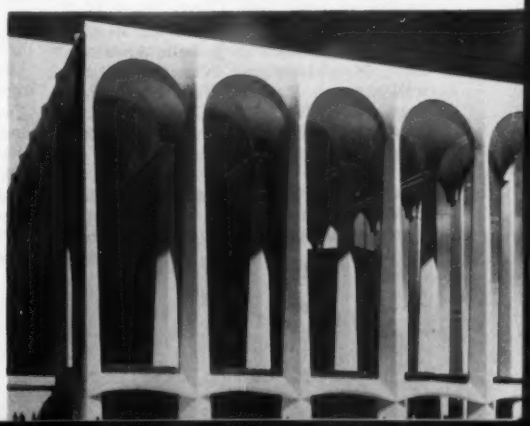
New Met Opera House Awaits Additional Funds

The new Metropolitan Opera House for the Lincoln Center of Performing Arts will not be ready until at least 1963, according to an announcement made on Jan. 17.

Clarence Francis, chairman of the Center's financial campaign, said that the start could not be made until an additional $11,500.00 had been raised. It was also stated that this sum would have to be available for the Opera House exclusively. Much of the funds already given to the Center have been earmarked for other specific uses.

Leontyne Price Engaged For "Met" Next Season

Leontyne Price, American soprano, will make her first appearances at the Metropolitan Opera next season, Rudolf Bing, general manager, has announced. Her debut there will be made as Leonora in "Il Trovatore". She has been chosen to sing this role also by Herbert von Karajan at the opening of the new Salzburg Festival Theatre in July, 1960.



Proposed entrance to the new Metropolitan Opera House at Lincoln Center of the Performing Arts, New York, from a model. (Photo copyright by Ezra Stoller.)

Guttman to Direct "Carmen" For Vancouver Association

Irving Guttman, young Canadian stage director, has been engaged to produce and direct "Carmen," the opening production of the new Vancouver Opera Association on March 29 next. The opera will star Nan Merriman, Richard Cassily and Louis Quilico and will be given five times.

During January, 1960, Mr. Guttman, staged the Houston Grand Opera Company's "Carmen" and staged and directed the Baltimore Civic Opera Company's presentation of "Faust."

During the past six years Mr. Guttman has directed over 50 CBC-TV opera presentations; for his staging of "La Boheme" on CBC he won the Royal Commission Award. In 1958 he directed the world premiere of Carlisle Floyd's "Wuthering Heights" in Santa Fe and last season staged the Houston Grand Opera's production of "Manon."

JOSETTE *and* YVETTE ROMAN, *duo-pianists, are making a six weeks' tour of the U. S., playing a repertoire including the Poulenc Two-Piano Concerto and a duo-piano arrangement of Gershwin's "Rhapsody in Blue" and solo works. They have appeared in the past under the batons of Pierre Monteux, Arthur Fiedled and other conductors.*

ARTISTS HERE AND ABROAD

Arriving aboard the Queen Elizabeth on Jan. 4 was Polish pianist **Witold Malcuzynski**; in December he was awarded an honorary membership in the Chopin Society of Warsaw. During a two-month tour of the U. S. and Canada, he will include an all-Chopin program in Carnegie Hall on Feb. 3, commemorating the 150th anniversary of the composer's birth . . .

American-born piano virtuoso **Robert Mueller,** winner of the San Francisco Music Critics Award, will present a recital at New York City's Town Hall on March 9 . . . On Feb. 12, **Renata Tebaldi, Carl Sandburg, Julie Andrews, Earl Wrightson** and **Nanette Fabray** will star on the Bell Telephone Hour over NBC-TV (8:30 p.m. E.S.T.) in a special tribute to Lincoln's Birthday . . .

A son was born to **Giulio Carl,** tenor of the Metropolitan, and Mrs. Gari (the former Gloria Fontaine) in New York on Jan. 8 . . .

Mario Del Monaco has cancelled his appearances with the Metropolitan Opera this season. He was to have appeared in nine performances of "Otello" and one each in "Cavalleria Rusticana" and "Pagliacci." He is compelled to remain in Italy because of an operation. Also because of an indisposition, Renata Tebaldi cancelled her arrival from Milan, which was to have taken place in February for her appearances in the new production of Verdi's "Simon Boccanegra" at the Metropolitan. The role of Maria will be sung by Mary Curtis-Verna in the first performance of this work on March 1.

American pianist **Marjorie Mitchell** gave a recital on Jan. 19 at the Queen Elizabeth Hall in Hamilton, Bermuda, under the auspices of the Musical and Dramatic Society there . . .

Twenty-two members of the **Vienna Choir Boys** ranging from ten to 13 arrived on the Queen Elizabeth Jan. 4 to begin a 14-week tour of 60 U. S. and Canadian cities under the management of S. Hurok . . .

Three young prizewinners who were presented at a banquet of the International Business Machines Corporation at the Waldorf Astoria Hotel on Jan. 12 were **Teresa Stratas,** soprano, and **Roald Reitan,** baritone, who won the Metropolitan Opera Auditions last year, and **Milton Frager,** pianist, winner of the Levintritt Competition . . .

Sir Thomas Beecham will conduct the Royal Philharmonic Orchestra of London in a 14-concert tour of Russia beginning next October. . . .

The reappointment of **Walter Hendl** as musical and artistic director of the Ravinia Festival for the 1960 and 1961 season has been announced by Julien H. Collins, chairman of the Ravinia Festival Association. Mr. Hendl, who is also associate conductor of the Chicago Symphony Orchestra, will return in 1960 for his eighth consecutive season as musical director of the Chautauqua (N. Y.) Symphony Orchestra.

Howard Shanet was a guest when the 37th season of Young People's Concerts by the N. Y. Philharmonic opened on Nov. 21, in an "American Heritage" program illustrating music written by our composers in the last 100 years . . .

Met soprano **Mary Curtis-Verna** left the first of the year for a month in Italy, where she sang at Palermo and Bari. She returns to the Metropolitan Opera on Feb. 1, and will finish the season here prior to touring with the company . . .

Frank Lombardo, young bass-baritone who appeared with the Brooklyn Opera this fall, and was heard as Dr. Grenvil in "Traviata" with Anna Moffo and Ceseare Valetti with the Philadelphia Grand Opera, Bamboschek conducting, appeared as Angelotti in "Tosca" when that opera was given by the Connecticut Opera in Hartford (Jan. 31) . . .

OBITUARIES

■ **Mack Harrell,** 50, baritone, died in Dallas, Tex., after a long illness on Jan. 29. Born in Celeste, Tex., he studied violin at the Curtis Institute of Music. With his wife, the former Marjorie Fulton, violinist, he attended the Juilliard School of Music on a scholarship in voice. He won the Metropolitan Auditions of the Air in 1939 and sang with that company in the U. S. premiere of Stravinsky's "Rake's Progress," also appearing with the New York City Opera and widely as a concert soloist. Since 1957 he had been professor of voice and artist-in-residence at Southern Methodist University, Mr. Harrell also was administrative chairman of the Aspen Music Festival since 1953.

■ **Louis John Johnen,** 61, singer, teacher and Cincinnati correspondent for MUSICAL COURIER in Cincinnati, passed away in that city on Jan. 20, from a heart ailment. He was born in Cincinnati, graduated from the University there, studied music at the Conservatory in that city, as well as in New York and Berlin. He had sung some 40 roles during 13 years' association with the Cincinnati Zoo Opera. For the last 30 years he had taught voice, and from 1948 to 1952 was also music critic for the *Times-Star,* and directed a number of choruses in that city. His widow, a daughter Phyllis, and a son Louis Eric survive.

■ **Jacques de Menasce,** composer and pianist, died at his home in Gstaad, Switzerland, on Jan. 29. He studied music in various European cities and came to the United States in 1941. For the last several years he had lived in Switzerland. His Piano Concerto No. 2 was performed by the National Orchestral Association in New York in 1947, with Jacques Abram as soloist and Leon Barzin conducting.

■ **Richard B. De Young,** prominent voice teacher and music educator, died on Jan. 11 in Chicago, where he had maintained a successful studio for many years. Mr. De Young, one of the founders of the National Association of Teachers of Singing, continued to be one of its most important members. He was dedicated to the development of NATS' vocal and ethical objectives, its Fellowship program, and as speaker at workshops over the country.

■ **Ralph S. Peer,** 67, music publisher, passed away in Los Angeles on Jan. 29. He was president of the Southern Music Publishing Company and the Peer International Music Publishing Company.

■ **Bruce Benjamin,** 70, baritone and teacher, died of heart disease outside his New York home on Dec. 22. He had studied in Germany and given concerts in Europe and the United States, from 1930 to 1934 also teaching at Oberlin College and later privately in New York.

MANAGEMENT NEWS

■ Benno and Sylvia Rabinof, violin-piano duo, have signed a management contract with Columbia Artists Management, Judson, O'Neill and Judd division. They will make their first tour under the CAMI aegis during season 1960-61, and Benno Rabinof will be featured in solo recital engagements.

■ The board of trustees of the Cleveland Orchestra on Dec. 15 announced that the orchestra's present manager, A. Beverly Barksdale, had been "unanimously and enthusiastically" reappointed for an additional three-year term beginning June 1, 1960.

■ Cosmetto Artists Management, Inc., announced that André Varel and Charly Bailly, French song-writing duo, arrived in New York Dec. 20 with their eight-man chorus, the Chanteurs de Paris, to begin their annual U. S. tour extending through April 1, 1960.

■ Ernst Haefliger, Swiss tenor, has been engaged to record Mahler's "Das Lied von der Erde" for Columbia Records with Bruno Walter and the New York Philharmonic Orchestra, according to an announcement by Henry Colbert of the Colbert-LaBerge Concert Management. His New York debut took place on Feb. 1 in a performance of this Mahler work by the Cleveland Orchestra, conducted by George Szell.

■ Ernst Idla's "Symphony of the World," a group of 100 young Swedish dancing girls, has been signed for an American tour of about six weeks under the management of Jerry Hoffman, of New York. The tour will open with an engagement at Madison Square Garden in the early part of October, 1960. The troupe will present a show lasting about two and a half hours, and will be booked only in large arenas with excellent lighting facilities.

The Piccolo Teatro di Milano, starring Marcello Morotti in Goldoni's "The Servant of Two Masters," will make its first appearance in the U. S. at the New York City Center, Feb. 23 through March 6, under Mr. Hoffman's management in cooperation with the City Center.

■ The Friedberg Management announces that Adele Leigh, soprano, and James Pease, baritone, have joined the Friedberg roster. They will be available during the season 1960-61 from November through January, following their appearances with the New York City Opera, as joint recitalists in programs spanning the operatic and song literature from Hugo Wolf and Mozart to George Gershwin and contemporaries.

■ Eastman Boomer has added to the artists under his management: David Glazer, clarinetist, with Frank Glazer, in sonata recitals; Robert Gerle, violinist; Sylvia Zaremba, pianist; and Marshall Izen, pianist-humorist.

F. C. SCHANG *and* JUSSI BJOERLING *(right).*

F. C. SCHANG JR. GIVEN SWEDISH AWARD

Erik Kornvall, consul general of Sweden in New York presented Sweden's Royal Order of Vasa, First Class, to Frederick C. Schang, Jr., Chairman of the Board of Columbia Artists Management, at ceremonies taking place at the Consul General's residence at 600 Park Avenue.

In making the presentation on behalf of King Gustaf Adolf VI of Sweden, Mr. Kornvall noted that it recognized Mr. Schang's "fine service in promoting Swedish music and singing in the United States throughout many years."

Also present at the ceremonies were Jussi Bjoerling, Swedish tenor of the Metropolitan Opera with Mrs. Bjoerling and Mrs. F. C. Schang Jr.

■ M. Bichurin announces that he has been joined by Dr. Joseph A. Stawski as his partner and that from the first of this year, their business is being conducted under their joint name, Concert Management Bichurin & Stawski. Dr. Stawski holds academic degrees from Swiss Universities of Doctor of Laws and Master of Arts. Until the outbreak of the second World War, he was a prominent lawyer in his native city of Warsaw, Poland. He has always been interested in arts and music, and devoted his time spared from his professional activity in cultivating music and sponsoring young talents. Mr. Bichurin has been associated with Dr. Stawski in joint endeavors for the last five years.

■ Paul Szilard, impresario, left at the end of November on another worldwide tour. At present he is in the Orient, arranging the 1961 return tour of the New York City Ballet; and making final preparations to bring to America for the first time in 1960-61: the Tokyo Asahi Philharmonic Orchestra, an orchestra of about 75 members, and the Tokyo Classical Ballet Komaki, a classical ballet company of 50 which performs with orchestra. Mr. Szilard is also arranging individual guest appearances in the Orient for several leading dancers.

■ Clarence E. Cramer has announced the signing of a contract exclusive in North America, with the noted Hungarian violinist François D'Albert, whose concerts have brought him fame in many parts of the world.

■ Witold Malcuzynski, noted pianist, who arrived in this country in January following a tour of France, Switzerland, Italy and England, is scheduled to give an all-Chopin program in Carnegie Hall on the evening of Feb. 3. The pianist in December was made an honorary member of the Chopin Society of Warsaw, previously accorded only to Queen Elisabeth of the Belgians and Artur Rubinstein. Mr. Malcuzynski in March will be one of the noted jurors for the Chopin Competition in Warsaw, following a whirlwind tour of American cities and London and Paris appearances.

Staffs of Italy's Opera Houses Strike

The employees of all opera houses in Italy on Jan. 12 began a three-day strike. Their object was not higher emoluments but larger government subsidies for opera and concerts. This stoppage came in the midst of rehearsals for Verdi's "Otello" at the Naples San Carlo and postponed concert and opera performances in Rome, the Associated Press reported.

Recently, with more projected cuts, the prospect was for extensive unemployment for many artists and technicians. Against this the protest was staged.

NFMC to Hold Its Sixth "Parade of American Music"

For the sixth year the National Federation of Music Clubs, C. Arthur Bullock, President, will hold a month-long "Parade of American Music" in February, which will be designated by many Governors as "American Music Month." Symphony orchestras, smaller instrumental ensembles, choruses, American opera companies, college music departments, radio and television stations, and other musical groups will join with the 5,500 clubs of the Federation in helping the organization reach and surpass its goal of more than 5,000 all-American programs.

Kreisler, 85, Honored in New York Ceremony

Fritz Kreisler's 85th birthday was honored on Feb. 3 by an official ceremony at City Hall, participated in by notables of the church, music and other fields. Mayor Robert F. Wagner eulogized the violinist-composer, who is also board chairman of the Musicians Emergency Fund, and presented a scroll honoring him as "a consummate artist and devoted citizen of whom New York City, his adopted home, is highly proud."

Castings and Contests

The 150th anniversary of the birth of Chopin, which falls on Feb. 22, is being marked by the First International Congress of Chopin Research, to be held in Warsaw from Feb. 16 to 21. Among the 100 or more musicologists of various countries who have submitted papers is Dr. Willi Apel, of the Department of Music at Indiana University. The Sixth International Chopin Competition for Pianists will be held in March, immediately following the musicological congress.

CONTESTS—Compositions

Dr. Edward A. Devins, president of the Jewish Community Center of Kansas City, Mo., has announced the establishment of the annual Rheta A. Sosland Chamber Music Award of $1000 for an original composition for string quartet. The award is open to all residents of the United States. The score must be submitted marked with a nom de plume and with the composer's name in an accompanying sealed envelope with the same identifying mark. Final date for receipt of score is Aug. 20, 1960.

The winning composition, to be selected in September, 1960, will receive its world premiere during the Center's 1960-61 Coffee Concert Chamber Music Series. It will be performed by the Coffee Concert String Quartet, the premanent quartet of the Center, composed of principal musicians of the Kansas City Philharmonic Orchestra.

The jurors for the award are: Dr. Hans Schwieger, conductor and musical director of the Kansas City Philharmonic Orchestra; Rudolf Kolisch, School of Music, University of Wisconsin; and Dr. John Pozdro of the department of music, Unverstiy of Kansas. Copies of the official announcement and rules may be obtained from: Norman Hollander, Music Director, Jewish Community Center of Kansas City, 1600 Linwood Blvd., Kansas City 9, Mo.

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The Pennsylvania Federation of Music Clubs is sponsoring its 22nd annual State Composition Contest. Cash awards will be presented to the winners in each classification as follows: Class I, a secular choral work for Junior groups, with piano accompaniment, for SSA, or SA, a distinguished text to be considered in the judging, a prize of $100; and Class II, a duet work for one piano, four hands, a prize of $50. Entrants must be either native-born or resident Pennsylvanians at time of entry. All entries must be sent before April 1, 1960, to Alice de Cevee Mitchell, Chairman, 1950 Beaufort Lodge Road, Harrisburg, Pa. Compositions must be submitted in a sealed envelope signed with a nom de plume. A sealed envelope containing an entry blank properly filled out by the composer must be attached to each entry, including name of work and composer's name and address, and with the nom de plume on the outside. The chairman has contacted a nationally known publisher, who will consider publication of the winning work in Class I, provided an award is made.

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The 18th annual National Composition Contest for Young Composers, sponsored by the Student Division of the National Federation of Music Clubs (Mrs. C. Arthur Bullock, president) will close on April 1, 1960. There are two classifications: Class I, a sonata or comparable work for solo wind or string instrument with piano, or for any combination of 3 to 5 orchestral instruments, of which the piano may be one, and of 8 minutes' minimum duration; Class II, a work for chorus (SSA, SATB, TBB, or TTBB), either unaccompanied or with accompaniment of piano, organ, or a group of not more than 10 wind or string instruments; the text must be in English, and the work be of four minutes' minimum duration. The awards are as follows: Class I, first prize, $175, second prize $125; Class II, first prize $125; second prize $75. The contest is open to any citizen of the U. S., either native-born ore naturalized, who will have reached his 18th but not have passed his 26th birthday on April 1, 1960. A composer may submit only one work. MSS. must be legibly written in ink and submitted under a nom de plume. All entrants must be member of the Federation. For entry blanks and information address: the Student Adviser for your State; the Contest Chairman, Dr. Hattie May Butterfield, Ft. Smith Junior College, Ft. Smith, Ark., or NFMC headquarters, 410 So. Michigan Ave., Chicago 5, Ill.

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CONTESTS—Performers

The Vienna International Music Contest in 1960 will take place from May 23 to 31, including the fields of vocal recital and organ improvisation. It will commemorate the 150th birth anniversary of Robert Schumann (June 8) and the centenary of Hugo Wolf's birth (March 13). The vocal contest will be devoted to works of these composers. The organ improvisaton test wiill be the first of its kind held in Austria. (For the following year (1961) plans are being formed for a Beethoven Contest for piano and piano-violin duo performances, with a Beethoven ring to be awarded for the best presentations, as well as cash awards.) Details of the 1960 contest may be secured from: Vienna Academy of Music, 1 Dr. Karl Renner Ring, Vienna 1, Austria.

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The Town Hall series, "Interpretation of Piano Masterworks," conducted by the American pianist Hazel Griggs, announces a first prize of at least $250 for one of the young pianists performing in the series. The winner of the prize, which has been donated by a friend of the series, will be selected by audience vote. The ten artists selected through audition to play in the series are: Masako Arai, George Bennette, Joan Conway, Trude Super, and Grace Wieder. Each of the pianists has played extensively in recital and appeared as soloists with orchestras.

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The National Symphony of Washington announces the Fifth Annual Merriweather Post Contest open to all violinists, pianists and 'cellists who will not have graduated from public, private or parochial high school by March 7, 1960, the deadline for entry. This contest is run in conjunction with the Orchestra's special series of "Music for Young America" concerts, offered free for five weeks each spring for high school students visiting Washington. This unique series is sponsored by the generosity of Mrs. Merriweather Post in whose honor the Contest is named.

Each year, the Merriweather Post Contest has grown in national stature, attracting the top young musical talent from all over the United States. Last year more than 500 applicants were heard in regional auditions, with 12 winners coming to Washington in May for finals in which they played with Howard Mitchell and the National Symphony. From these, three winners are named, with first place bringing $2,000 prize money.

To be eligible to enter, a contestant must be able to play from memory an entire concerto from standard symphonic repertoire and be recommended by his or her music teacher, school principal or a conductor. Young musicians interested should write for application blanks to Mr. Raymond F. Kohn, Manager, National Symphony, Hotel Roosevelt, 2101 16th St., N. W. Washington 9, D. C.

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■ For the third year, the Canadian Women's Club of New York will grant a Scholarship Fund Award to a young Canadian-born singer to further her artistic study in New York, it was announced by Mary Bothwell, president. The Scholarship Fund Award is open to Canadian-born, female singers who already are in New York studying classical music. There is no age limit for applicants. Applications for the Scholarship Fund Award should be addressed to Mary Bothwell, Canadian Women's Club of New York, Savoy Hilton Hotel, 59th Street and Fifth Ave., New York, N. Y. by March 3.

DIANA STEINER
Violinist, winner of 1959 National Federation of Music Clubs Young Artist Award; W. W. Naumburg award of N. Y. Town Hall debut, Friday Morning Music Club of Washington, D. C.
Address: 737 Revere Road, Yeadon, Penna.

EDNA WILLIAMS
Soprano
1959 winner of the
JOHN HAY WHITNEY FELLOWSHIP
224 S. Michigan Ave., Chicago, Ill., Rm 716

NEW YORK OPERA AND CONCERT BEAT

METROPOLITAN OPERA

Tristan und Isolde, Dec. 18, E—The new "Tristan" production created something of a furore and was immediately transformed into a "best-seller," with many more performances scheduled. The chief excitement was caused by Birgit Nilsson's debut with the company as Isolde—for this highly capable actress and singer, who had demonstrated her prowess with many companies here and abroad, was by no means the "unknown girl with golden voice," rocketed into sudden publicity, that some newspapers heralded.

Miss Nilsson has a strong and ample voice, somewhat instrumental in timbre and even at times cold, when it is not colored with the gracious warmth and interpretative passion she commands so ably. Her ability to sustain taxing roles —for example, three Isoldes in two weeks—has created wonder and some fears for her vocal future. As an actress she is persuasive, if not extremely subtle; but the excitement that was created at the finale of Act I showed how she had inspired the company. The final act was something of a letdown—perhaps because of some weariness and the low key in which the episode is stage-managed (with fading lights and a sort of retreat into the mists of legend). The "Liebestod," usually the crowning panegyric and climax of a noble work, passed somewhat uneventfully. Perhaps the Met-approved interpretation of today for Wagner is to eschew the heroics and tone down the hysteria (Tristan's delirium in the last act was also much less heart-wringing than in some past interpretations).

The rest of the company is good in this work. The Tristan at the first performance was Karl Liebl, a well-routined if not heroic-toned tenor, whose impersonation also seemed weak. (At the second hearing Ramon Vinay, of the fine, large voice, originally scheduled but indisposed, took the role with fair tonal results in many instances, though his interpretation is hardly one of great romantic ardor or conviction.) The Brangäne was Irene Dalis, American-born mezzo-soprano who has scored successes in Europe as well; her voice is pliant and projects itself warmly and brightly, if it is not one of the most sizeable, and her impersonation is a well-thought-out one. Kurvenal was portrayed forcefully and sympathetically by Walter Cassel, a good actor and competent singer, though the impersonation was rather youthful and athletic—a strong contrast to the faithful, bearded patriarchs one remembers in the past. The role of King Marke as sung by Jerome Hines, is one of the most noble and affecting in our memory, though the part is one of the most thankless dramatically. Melot was capably done by Calvin Marsh. Louis Sgarro as a Steersman, Paul Franke as a Shepherd, and Charles Anthony as a Sailor's Voice played their parts with general effectiveness. The male choruses were virile and dramatic, and the stage action as arranged by Herbert Graf was filled with apt and significant detail. The conducting of Karl Boehm was truly distinguished—that of a past master of the operatic stage and the German music drama in particular. Not least winning was its plasticity and subtle control of dynamics, a far cry from the choppy and roughshod Wagnerian playing one heard in this house some years ago.

As to the scenic production, this has created some violent pros and cons. Gone are the great painted back-cloths and mild color schemes (one regretted in particular that fine green sky in Act III, against which the drone of the English horn simulating a shepherd's complaining pipe at the opening was so much in key.) Teo Otto, a distinguished European designer, has created stylized and built sets, in some cases hardly filling the stage, with much view of curtains on the sides. The modern note of simplicity is in evidence; the waves, for example, in Act I are symbolized by a jagged, sawtooth design suggesting lightning, but hardly water. The sets are erected on a platform or steps, requiring manipulation of several levels; often crouched at sides of stage or required to loll or recline on the steps, the heroes and heroines of the saga are also lighted somewhat fitfully. In Act III, Tristan's ruined castle in Cornwall is represented by the mere shards of walls that seem to have been shattered by bombing planes, and one lone, low tree has two wan branches on each of which a tinselled ball is suspended. Tristan and Kurvenal crouch amid these ruins rather like the characters in an expressionist drama by Beckett. Isolde — in modish costume like those in French tapestries, suggesting that a caravan of merchandise had lately crossed the Irish Sea—has to make three turns in hastening to Tristan's side. After a few measures of song, the present stage direction requires her to lie flat on her face on the knight's bier for about ten minutes, and when she sings the "Liebestod," to do two-thirds of it on her knees. (Is this the soaring "immolation" that Wagner wished to close his music-drama?)

The house was crowded and most enthusiastic, with ovations and cheers for the participants, and especially for the soprano.

L. R. T.

LEONIE RYSANEK *as Senta and* GEORGE LONDON *as The Dutchman in Wagner's "The Flying Dutchman" at the Metropolitan. (Photos by Louis Melançon.)*

Macbeth, Jan. 2, A—For the first performance this season of Verdi's opera, the Metropolitan employed essentially the same cast as in last year's revival. The principal change was in the role of Macduff, sung by the young Italian tenor Daniele Barioni.

Judged by the seriousness of the production and the enthusiasm of the audience, the opera has a good chance of establishing itself as a repertoire piece. This reviewer did not see last year's production, but comparing the excellent recording made then with this first performance of 1960 shows considerable development musically and dramatically by the principals in their respective roles.

Verdi's Lady Macbeth is a far more significant and influential figure than in the original Shakespeare. Leonie Rysanek, with a magnificent voice and an enormous variety of dynamics and dramatic effects is a towering success in her characterization. Leonard War-

Spinning Scene, with LEONIE RYSANEK *as Senta, and the maidens in Act II of "Flying Dutchman."*

ren is a great asset to the production, for there are few singers that can deliver with such eloquence and insight the conflicts of evil and conscience demanded by the title role. Jerome Hines, as Banquo, has vocal and dramatic dignity—an excellent artist. Mr. Barioni has a fine clear voice, and with repetition should overcome the slight nervousness that hampered his acting.

Others in the cast included William Olvis as Malcolm, Carlotta Ordassy as a Lady-in-Attendance, Gerhard Pechner as A Murderer, Louis Sgarro, Teresa Stratas, and Mildred Allen as three Apparitions, Carlo Tomanelli as a Manservant, and Walter Hemmerly as King Duncan. All performed with competence.

Erich Leinsdorf is one of those conductors for whom singers, directors, instrumentalists, and impresarios must offer daily prayers of thanks. He is a rock of confidence on the podium, dedicated and thorough. The choral scenes were well sung. R. I. F.

Der Rosenkavalier, Jan. 4, E—After a season's absence, the Richard Strauss super-comedy returned with four cast changes from previous productions. With Lisa Della Casa heading the assemblage of singers as a superb, if youthful, Marschallin, the newcomers heard included Christa Ludwig, who made a delightful Octavian—boyish and willful but also tender in her impersonation, and singing with warm and beautifully controlled tones; Elisabeth Soederstroem, who sang Sophie for the first time here with much charm and vocal command; and Oscar Czerwenka, a new basso from Vienna, making his debut with the company as a bluff and amusing Baron Ochs, who gave much acting drollery to the part, if his singing was not as carefully controlled as some previous exponents. Another newcomer to a role was Belen Amparan, who gave a great deal of sultry manner and allure to the plotting Annina. The arias of the Tenor in the levee scene were sung on this evening by Nicolai Gedda with spirit and vocal sheen, following the assignment of this role to Eugenio Fernandi in the first hearing of the season.

Further members of the large cast were Thelma Votipka, a bustling and warm-voiced Marianne; Ralph Herbert, who gave a capital impersonation of the rich bourgeois, von Faninal, torn between greed and embarrassment; Alessio di Paolis as the plotter Valzacchi; and a host of lesser personages enacted by Norman Scott (Police Commissionaire), Gabor Carelli (The Princess' Major-Domo), Charles Anthony (Faninal's Major-Domo), Osie Hawkins (Notary), Paul Franke (Innkeeper), and others.

Erich Leinsdorf gives considerable profile to the rich and complicated score of Strauss, and allows due share for its melodious glow and exquisite sentiment. The stage direction of Herbert Graf is also a finely detailed one, with many excellent touches, especially in the intricate crowd scenes of the levee, the presentation of the rose, and the final act at the inn. R. K.

Der Fliegende Holländer, Jan. 13, E—After a nine-year hiatus, "The Flying Dutchman" returned to the Metropolitan Opera repertoire with an interpretation of marked dramatic power and vocal effectiveness by the chief participants.

Leonie Rysanek, who had sung the role at Bayreuth last summer, was a superb exponent of Senta. Her voice was brilliant in its larger moments, and in the pianissimi it had a fine carrying power and eloquence. Her interpretation also was powerful, and had radiant charm, as in the scene of the Ballade.

George London was a magnetic exponent of the Dutchman. His menacing, spooky appearance at his first entrance and the grim intensity of his utterance brought both an air of tragedy and of pathos to the role. His singing was forceful and finely modulated.

The other roles were well sustained. Giorgio Tozzi was a fine-voiced and strong Daland, interpreting the role with great conviction and understanding; Karl Liebl was an engaging Erik; Belen Amparan, a rich-toned and dynamic Mary; William Olvis, a very forceful Steersman. The chorus gave its best efforts to the group scenes.

The young American conductor Thomas Schippers led this Wagner work for the first time at the Metropolitan, in a reading that had spirit, power and was on the whole firmly controlled, and finely blended the various elements. The staging by Herbert Graf was ingenious and had many fine details. The settings designed some time ago by Robert Edmond Jones and realized by Charles Elson were atmospheric. The costumes designed by Mary Percy Schenk were also very much of the period.

As a whole, this production is one of the better ones of the Metropolitan, owing in no small part to the highly gifted leading interpreters. L. R. T.

Don Giovanni, Jan. 16, E—The first performance this season of Mozart's masterpiece was given outside the subscription and drew a record Saturday night throng. Karl Boehm conducted a reading of finely moulded and spirited sort, doing justice to the score in every way and yet flexible and resilient.

The work was given in the production familiar in the last two seasons, with Herbert Graf's direction very colorful and in the tradition of the work. The settings by Eugene Berman are richly detailed and stylized, also making rapid changes of scene fairly easy.

The cast was a notable one. Cesare Siepi, known internationally for his finely-sung and very well-acted Don, was again the magnetic, youthful exponent of the dissolute nobleman. Eleanor Steber proved again a musically well-grounded Donna Anna, with large tonal endowments for this taxing role. Lisa Della Casa is a beautiful and extremely accomplished Donna Elvira.

Roberta Peters, returning to the company after being absent the first part of the season, was again a sprightly and winsome Zerlina, whose singing was pleasing to the ear. The static role of Don Ottavio was sung with style and finish by the gifted Cesare Valletti, in fine lyric voice. Fernando Corena's Leporello is a well-known masterpiece of buffo characterization and song. Theodor Uppman was again a most effective Masetto—this being the more remarkable since he had sung Pelléas on the same afternoon and seemed not at all tired. William Wildermann as the Commendatore revealed dignity and tragic power. The chorus and dance groups were effective as well.

This is truly a very strong and deservedly popular offering. R. K.

Fidelio, Jan. 28, E—Beethoven's only opera returned in an earnest but somewhat "spotty" performance—which had some good elements but not an all-conquering spirit—to the Metropolitan after nine years' absence. It was conducted with understanding and familiarity by Karl Boehm, who coped as well as possible with an orchestra often recalcitrant.. It had some new settings designed by Horace Armistead, massive in their impressive stonework, and with a stunning final set with a huge portcullis which slowly rose on a scene of joyous liberation.

New principals included Aase Nordmo-Loevberg as a strong-voiced if not a very dominating or large-spirited Leonora. Jon Vickers, Canadian tenor, who had bowed a few days previously with the company in "Pagliacci," proved an exciting new *heldentenor,* richly endowed vocally, as Florestan. Hermann Uhde was the Don Pizzaro, suave of voice, but missing the menacing note that this villain should have. Cesare Siepi, the Don Fernando, was a curiously restrained and almost effete representative of the State, though his singing was in a fine tradition. Laurel Hurley, with her dependable technique and versatility, made the most of the soubrettish Marzelline. Oskar Czerwenka gave a very sympathetic and warmly conceived reading of jailer Rocco. Charles Anthony, American tenor, had one of his best assignments thus far as the apprentice Jacquino and sang the part well. William Olvis and Calvin Marsh had brief opportunities as soloists in the scene of the prisoners at the end of Act I.

The chorus was well trained, though not wholly convincing in action. Beethoven's majestic genius came through many untoward elements to score strongly in the latter act and the "Leonore" Overture No. 3, used as interlude before the final scene. The main failure of the climactic scenes to register very strongly may be laid in part to some uncertain playing by the orchestra, especially the brass, which marred Leonore's big aria "Abscheulicher."

Jon Vickers proved a real revelation in his singing of Florestan's poignant aria opening Act II; the Canadian tenor had sung this role in New York three years ago in a concert version, and he had since gained increasing fame at various European festivals and as Jason in the Dallas Opera production of Cherubini's "Medea" several seasons ago. A brilliant future may be predicted for him; in fact, he seems to meet the Met's long-felt want for an outstanding heroic tenor. R. K.

OTHER PERFORMANCES

On Jan. 2 **Kim Borg** sang Golaud in "Pelleas" for the initial time at the Met. First hearings for the season in "Aida" on Jan. 6 were **Irene Dalis** as Amneris and **Cesare Bardelli** as Amonasro. **Mary Curtis-Verna** sang Violetta and **Nicolai Gedda** Alfredo in "Traviata" for the first time with the company on Jan. 7.

Christa Ludwig sang her first Amneris with the company on Jan. 14. On the evening of Jan. 6, **Eugenio Fernandi** was heard as Faust for the first time with the Met and **Mignon Dunn** was a new Marthe. **Walter Herbert** replaced indisposed **Walter Slezak** as Szupan in "Gypsy Baron" on Jan. 9. In "Don Giovanni" on Jan. 20 **Mattiwilda Dobbs** was heard as Zerlina for the initial time at the Met and **Lucine Amara** returned to the role of Elvira. **Christa Ludwig** was heard as Brangaene for the first time here on Jan. 21.

CARNEGIE HALL

Boston Symphony Orchestra, Charles Munch, conductor; **Dmitri Kabalevsky** and **Aaron Copland,** guest conductors; **Samuel Mayes,** 'cellist, Nov. 21, A—The Bostonians' first matinee concert of the season had been planned to feature a pair of ascertained masterpieces (Mozart's "Prague" Symphony and the Beethoven "Fifth") plus Copland's suite from his opera "The Tender Land." But, like Barkis, the Bostonians were willing to change their program in respect to the visiting contingent of Russian musicians (returning last year's visit of a group of American composers to the Soviet Union). Works by three of the five guest composers were performed: Amirov's "Kyurdi-Ovshari Mugami," Khrennikov's Symphony No. 1, and Kabalevsky's Concerto for Cello and Orchestra, in addition to the Copland.

But the report is not very exciting. These Russian works make sense, but in a metaphorical way. It has all been said many times before, and much better. The Amirov is a frank piece of paprika-pop music and totally undistinguished, folk-sourced though it may be. Khrennikov's opus was heard by this reviewer when it was first performed by Stokowski in Philadelphia; it remains a work of promise but still of standard, student stock. Best of all was the Kabalevsky Concerto, which the composer conducted. Here is a frank neo-Tchaikovskian personality, who knows how to put music together, even though it is not of shattering revelation. The solo part was played with expressiveness and magnificent tone by Mayes, one of our foremost cellists. Kabalevsky is a better composer than a conductor; his over-painstaking way of subduing the orchestra did not aid his opus. The Copland piece is one of that composer's minor efforts, though in comparison to the Russian works it stood above all of them. A. C.

New York Philharmonic, Thomas Schippers, conducting, **Tossy Spivakovsky,** violinist, Nov. 21, E—The concert opened with Haydn's Symphony in B flat major, No. 102, one of the scores written in London, and a deservedly popular work. The interpretation of Mr. Schippers was inclined to be rather too deliberate and romantic in feeling in the opening Largo; Allegro vivace, and the music sounded as if it might have been written by Weber, although the orchestral tone was luscious.

The highest point of the concert was Mr. Spivakovsky's devoted and technically marvellous playing of Prokofieff's second Concerto for Violin and Orchestra. The conductor dealt ably with the technical difficulties of this score, and the entire work was carefully outlined, with much stress on all scoring details in the orchestral accompaniment, so much so that the solo violin became almost a part of the ensemble.

The second half was devoted to Wagner—and this was indeed an orchestral virtuoso's banquet. "Siegfried's Rhine Journey" was pointed up with many brilliant details, but clarity of outline was at times less a feature. The audience was highly enthusiastic. R. K.

Artur Rubinstein, Nov. 27, E—Rubinstein, returning after a year's absence from the concert stage here, for the first of three Carnegie Hall recitals this season (the others are on Jan. 15 and Feb. 5), was greeted by devotees who filled every seat in the hall and on stage.

Mr. Rubinstein's noble, aristocratic qualities as a human being and great artist combine to make the music he interprets a wonderful, living experience for those who hear it. His performances of Brahms' Sonata in F Minor, Op. 5, the Beethoven E Flat major, No. 3; Villa-Lobos' enchanting pieces from "O Prole do Bebe"; Prokofiev's Twelve "Visions Fugitives," the Marche from "Love For Three Oranges," and the Chopin Berceuse and Polonaise in A Flat major, with added encores, made this listener glad to belong to the generation that produced this unique artist. D. D.

New York Philharmonic, Leonard Bernstein, conductor, **Claude Frank,** pianist, Nov. 29, A—Claude Frank made an impressive debut with the New York Philharmonic when he played under Leonard Bernstein's devoted direction, Beethoven's Concerto No. 3 for Piano and Orchestra, at this Sunday afternoon con-

MARGRIT WEBER, *Swiss pianist, was soloist with the Columbia Symphony, conducted by* IGOR STRAVINSKY, *in the world premiere of his "Movements for Piano and Orchestra" at Town Hall.*

cert. The attributes of a true artist were apparent throughout his performance. The opening Allegro con brio was brilliantly executed, and the transcendent beauty of the Largo was communicated with a spiritual quality that made the reading of these pages memorable. The Rondo came off deftly, in high spirit, closing a fresh, satisfying performance of the C Minor, which too often is routine.

Continuing the series of Concerto Concerts, Bernstein also programmed the Bach Brandenburg Concerto No. 2 in F Major and Bartok's Concerto for Orchestra—the composer's last, and perhaps his greatest work. Bernstein and the orchestra dedicated themselves completely to its performance—brilliant in its virtuoso treatment, and profoundly moving as constituting Bartok's Requiem. D. D.

Rudolph Serkin, pianist, Dec. 8, E—Some musicians are great performers, others are genuine artists; many are mere entertainers, but few are consummate masters. It is in the last category that Serkin must be placed. These days it is not an extraordinary matter to perform Haydn's E flat major Sonata, Beethoven's powerful Opus 111 and the two-dozen Preludes of Chopin, as was the case at this concert. However, it is extraordinary when such varied material is accorded a superb stylistic realization. Penetration of style is the convincing matter of Serkin's great performing art. Haydn's piano sonatas are still uncommon to concert programs, and we tend to think of this composer as a small voice in piano literature. This was a small voice only in contrast to the dramatic scope of Beethoven; considered apart, Serkin proved it to be music of large encompassment.

Late Beethoven still is a hazard, because performers that can clarify the amazing constructions these works exemplify are very few. The framework of development and recapitulation of material is there, but the synthesis poses a formal problem demanding special illumination. Serkin understands this music so acutely that one had the feeling of an unverbal lecture on the music, This was especially true of the variations. As much could be said for the Chopin. Perhaps Chopin's romantic colorings are less confirmed than the way in which they were displayed on this evening, but it was impossible to argue against Serkin's guide of reference. A. C.

The Boston Symphony Orchestra, Charles Munch, conductor, **Ania Dorfmann,** pianist, Dec. 16, E—In a program predominantly devoted to French music this orchestra had at least one opportunity to show its characteristic prowess. After Fauré's Overture to "Pénélope" came the first New York performance of Henri Dutilleux's Symphony No. 2 for Large Orchestra and Chamber Orchestra. This is an ambitious work with an involved texture, and in which there is practically no distinct use of the two orchestras individually. After only one hearing it is difficult to be sure whether the composer has justified the double orchestra: it is clear that he did not intend to differentiate sharply between the Large Orchestra and the Chamber Orchestra, which includes an almost inaudible harpsichord.

Mr. Dutilleux takes as his point of departure the styles of several romantic and modern composers, filtered, perhaps, through the work of Olivier Messiaen: the music is inescapably French. This Symphony, often achieving a sheer beauty of sound, progresses by a continual variation technique, rather than by symphonic development. Some of the slow passages have a mesmeric quality owed to a studied use of repetition. But the total impact of the work is dulled by the scoring: this, in addition to the rhapsodic formal aspect, may be responsible for the work's confused failure.

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Ania Dorfmann was the adroit soloist in Mozart's Piano Concerto in Eb, K.271. This was a delight from the eccentric entry of the piano in the first movement to the very fast Presto. Ravel's "Daphnis and Chloe" Ballet Suite No. 2 was a fine demonstration of the orchestra's virtuosity. P.D.

New York Philharmonic, Leonard Bernstein, conductor, **Schola Cantorum** and soloists, Dec. 19, E—The special Bach Christmas program opened with the first chorus of the "Christmas Oratorio." This was a brisk and businesslike performance and promised well for the Schola Cantorum's part later in the program. One noted with approval the importation of a chamber organ for this concert: the size of the orchestra was reasonable too, thus correctly suggesting the modest scale upon which most of Bach's music was conceived. By comparison with the vigor of the chorus, the Brandenburg Concerto No. 6 was less lively, and at some junctures even the intonation was questionable.

The Three-Clavier Concerto in C was most refreshing. The pianists, Mr. Bernstein, David Keiser and Carlos Moseley, handled the ensemble with care, never allowing the texture to become confused. The interweaving melodic lines of the three pianos were constantly fascinating.

The "Magnificat" in D was the climax of the evening. The Schola Cantorum was largely responsible for the excellence of the general impression. The clear, rhythmic drive behind "Omnes, omnes generationes" and the drama of "Fecit potentiam" were unusually thrilling: this chorus has both sonority and lucidity. Jennie Tourel was the very competent contralto soloist. The soprano part was sung by Lee Venora. The arias for tenor, by Charles Bressler, and counter-tenor, by Russell Oberlin, were perhaps the most memorable in performance. Above all, the success of the "Magnificat" showed that the nearer it is possible to approximate to the resources of Bach's time, the more satisfactory is the spirit of the performance. P. D.

New York Philharmonic, Dimitri Mitropoulos, conductor, Jan. 3, A—The playing of Mahler's Symphony No. 5 by the Philharmonic under the baton of Dimitri Mitropoulos marked the 100th anniversary of Mahler's birth and the 50th anniversary of his first season as music director of this world famous orchestra. The variations of color and mood in the Fifth are remarkable. Though it is a lengthy work, it never lags. Mitropoulos let no detail of subtle shading or dynamic escape unattended. He conducted with amazing agility and great perception. The stately, measured pulse of the **Trauermarsch** (Funeral March) made one feel that he actually saw the procession of sorrow pass before his eyes in all its majesty. The Scherzo in Part Two was stunningly graceful and featured the solo horn passages of James Chambers, whose intonation and tone were notable. The final movement rose to rhapsodic heights that left the crowded house clamoring for more.

The concert began with the strings paying homage to Beethoven in his masterful Grand Fugue, Op. 133. But this was Mahler's "day" and if one can forgive the alliteration, Mahler, Mitropoulos and his musicians were magnificent. D. J.

Igor Stravinsky, with **Robert Craft** and the **Columbia Symphony Orchestra,** Jan. 3, 5:30—This second concert in the series of three afforded a rare and valuable opportunity of hearing first-rate performances of some extremely influential 20th century music. The first half of the program, conducted by Robert Craft, opened with the New York premiere of Schönberg's Op. 34, titled "Accompaniment to a Film Scene." As in the following works by Webern and Berg, Mr. Craft's performances left a feeling of complete confidence that the famous triumvirate of the Viennese School was being faithfully represented.

The Schönberg work, dating from 1930, is intensely felt tragedy which is consummated rather than relaxed by the final lyrical passages. In common with other works by this composer, the music has the uncomfortable realism of a unique artist facing the agony of the age.

In Webern's "Six Pieces for Large Orchestra," Op. 6, the cultivation of detail and nuance has reached a peak: and, despite the huge resources, nothing is superfluous. The performance succeeded in creating sensitive and highly charged atmosphere as the work received its first American hearing in the original version of 1909. Berg's "Three Pieces for Orchestra," Op. 6, are more complex than either of the other two works, and the third piece becomes almost overwhelming. Dating from 1913-14, the "Three Pieces" show Berg's developing mastery as he approaches the composition of "Wozzeck" in the following year.

In the second half of the concert Mr. Stravinsky conducted his historic "Le Sacre du Printemps," the work which caused a major scandal at its first production in 1913 and marked a climactic turning point in its composer's career. With unerring step the composer marshalled his barbaric b a t a l l i o n s of rhythms and *ostinati* in an orgy of orchestral color. The music thrilled the audience with a healthy, pagan extroversion, offering contrast to the earlier part of the program. The distinguished composer was accorded a fitting ovation. P. D.

Moscow State Symphony, Constantine Ivanoff, conducting, **Emil Gilels,** pianist, Jan. 3, E—A capacity house of considerable distinction was on hand to greet the first appearance of a Russian orchestra in this country. The New York concerts are to be devoted entirely to Tchaikovsky.

The orchestra of over 100, including three women musicians (one on second violin and two on harps), came briskly on stage and waited standing for the entrance of the conductor. Mr. Ivanoff is a stocky man of medium height, with extremely dynamic conducting manner. From the very start, the Fifth Symphony was given a strongly impassioned and yet conservative musical interpretation. The tone of the orchestra is sonorous; the players have been trained to great unanimity—it was thrilling to hear six or more string basses play as one man; some of the more subtle and coloristic nuances common in our orchestras are sternly subordinated to the composer's message.

The clou of the concert was the technically dazzling performance of the B Flat Minor Piano Concerto by Emil Gilels, who was warmly greeted on his third tour of this country. This phenomenal technician can command thundering and effortless octave passages and the most delicately and poetically played cantabile. The final movement was a tour de force of intensity and bravura. It resulted in a long ovation, after which Mr. Gilels returned to play two consummate solos, a Bach-Siloti Prelude, of great delicacy and control, and the Liszt "Rakocsy March," dynamically performed.

The orchestra gave a precise and virtuosic reading of the "Capriccio Italien," showing what it could do with such flamboyant music. As encores it gave Liadoff's "Enchanted Lake" and an excerpt from Khachaturian's ballet "Spartacus." As a whole, this was a triumphal evening. R. K.

Philadelphia Orchestra, Eugene Ormandy, conductor, **Anshel Brusilow,** violinist, **Lorne Munroe,** 'cellist, Jan. 5, E—Olivier Messiaen is one of the important French composers of this century. His resourceful and deeply felt music has influenced many younger composers in France and elsewhere. In the light of this, "The Ascension," Four Symphonic Meditations, was disappointing. The work started life in a version for organ, and it has an involved religious inspirational program. The scoring is fairly simple and is sometimes thin in texture, as in the second "Meditation," which uses unisons. A good sectional demonstration of the orchestra's talent occurred in the first and last "Meditations," which are for brass and strings respectively, and the resonance of the strings was especially suitable for the radiant fervor of the work's ending.

Prokofieff's Sixth Symphony, first performed in 1947, received an excellent presentation. The music is deliberate and calculated although it sometimes breaks through its limitations achieving the illusion of the unexpected. At times

The Lenox String Quartet was heard at the New School, New York, playing quartets commissioned by the Fromm Foundation. L. to R., Peter Marsh, Theodora Mantz, *violins;* Donald McCall, *'cello;* Scott Nickrens, *viola.*

the composer sings with the intonations of Tchaikovsky, and generally eschews rhythmic or harmonic violence, thus satisfying the Central Committee. The sincerity of the work in relation to the circumstances of its composition is a complex issue. What does seem certain is that there are many modern symphonies more worthy of such polished performance.

Anshel Brusilov and Lorne Munroe, as soloists in Brahms' Double Concerto, were an excellent duo. Their handling of the doubled melodic lines, especially in the slow movement, was most felicitous. The character of the concerto was marked by the balance of string tones between the orchestra and the soloists. It was the sense of genuine ensemble as well as distinction of performance that made this the most successful work of the evening. P. D.

Moscow State Symphony, Kiril Kondrashin, conductor, **Galina Vishnevskaya,** soprano, Jan. 6, E—The second concert of the Moscow State Symphony was again a Tchaikovsky program. Whilst it is to be regretted that these concerts are so Tchaikovsky-dominated, the impact of this program, which featured Galina Vishnevskaya of the Bolshoi Company and reintroduced Kiril Kondrashin, was often phenomenal. The Serenade in C, Op. 48, for Strings displayed possibly the finest section of the orchestra. There was unanimity of attack and huge sonority in the brilliant passages: the melodic playing was tonally rich but never over-luxuriant.

Galina Vishnevskaya entranced the audience with her personal charm and appearance before she sang a note. In Tatiana's Letter Scene from "Eugene Onegin"—the work in which she made her first major success with the Bolshoe seven years ago—her characterization was supreme. She won boundless enthusiasm in the excerpts from "Eugene Onegin" and "Queen of Spades." The Symphony No. 6. in B minor, had an authoritative rhetoric and power. The climaxes were immense. The range in performance went from barely audible pianissimo, at the opening of the Finale, to ruthless penetration of the brass. P.D.

Moscow State Symphony, Konstantin Ivanov, conductor, **Daniel Shafran,** 'cellist, Jan. 8, E—Either the recordings coming to this reviewer's attention have been inadequate, or other Russian orchestras fail to compare with this group. For, in an all-Tchaikovsky program, this concert revealed an orchestra of the highest order.

Ivanov's choice of the symphony No. 1 in G minor was a happy one—first because it is a work that deserves more hearings than it gets here, second because it gave the orchestra every opportunity for displaying its musical wares. In the Variations on a Rococo Theme, 'cellist Daniel Shafran demonstrated a really astonishing technique wedded to a robust tone with just the right amount of "sob." His intonation is faultless, even in complicated double or triple stops and harmonics. He appears to achieve his phenomenally developed bowing through an unusual sort of wrist flexibility, almost as if his fingers were not holding the bow. The closing work, "Francesca da Rimini," was conducted and played with an impressive fury that suggested to the full Francesca's plight. E. L. S.

New York Philharmonic, piano; Dimitri Mitropoulos, **Conductor; Gina Bachauer,** Jan. 9, E—The hero of this evening was Mitropoulos. His conducting was a magnificent exhibition of using the baton for shaping the phrase, governing the **melos,** and building the musical idea, rather than a mere beating of time. Such discrimination does not fit the habits of many of our conductors; it did this one.

Mahler's Symphony No. 1 is a huge work; one can get lost in its byways unless one is properly directed, or one can get bored if the scenery remains hidden behind the shades of performance similarity. The quasi-improvisatory elements of the opening movement emerged with excitement. It was revealing—as if heard for the first time. The other movements were as exhilarating. One might argue the reticence of the final movement (*"stürmisch bewegt"*), but one could not but applaud the playing and sonority of the orchestra. For once the brass stormed, but did so artistically. This was no brass band joining a symphony orchestra. It was a moulding of orchestral sound which one rarely encounters.

The soloist did nobly with the pyrotechnical Romanticisms of the Bliss Piano Concerto. Bachauer is the epitome of the virtuoso school, and the crashing double octaves and other tabulations of concerto showmanship were tossed off and yet had sense. The Bliss is a piece that one can thoroughly dislike, for it is not original. But this reviewer (and the audience) liked it. Why not? It has pace and it has ideas, it also has regard for orchestral color so that mere accompaniment is eliminated and a true duologue results. And—with due respect to Rachmaninoff and Tchaikovsky—a fresh concerto is a pleasure. A.C.

Vienna on Parade with Deutschmeister Band, Capt. Julius Herrmann, conductor, Jan. 10, E—Under the happy leadership of Capt. Herrmann the Deutschmeister Band and a company of solo singers, a string quartet and two solo dancers and an ensemble from the Vienna State Opera Ballet were presented. This vivacious company of 65 gave their best and brought considerable pleasure to a friendly audience with their generous helpings of *gemütlich* items. Though the techniques of presentation were sometimes reminiscent of an old-fashioned Broadway revue, the program was nonetheless quite charming. The band was shiny and bright; several times during the evening the listeners joined in to mark the rhythm of the players by clapping in time with their playing! The spirit of fun pervaded every number, and the audience seemed to be enjoying themselves greatly. D. J.

Toshiyo Eto, violinist, Jan. 11, E—A comprehensive program ranging from the classical to the modern was performed by the highly gifted Japanese violinist, who was trained at Curtis Institute of Music and now teaches there. The Sonata in A major of Vivaldi was played with a rich and agreeable tone quality and scrupulous musicianship. The Bach Sonata No. 1, in G major, for solo violin, was carefully outlined, but stylistically the performer's conception was somewhat individual. Brahms' Sonata No. 3 in D minor called forth some of the most beautiful playing of the evening. Schönberg's "Fantasy" for violin," Op. 47, was an interesting novelty and was creditably performed. The Debussy Sonata in G minor found Mr. Eto coming into his own completely, and Ravel's "Tzigane," was played with fine effect, resulting in encores. David Garvey was an accomplished piano co-artist. R. K.

American Opera Society in **"Les Troyens"** by **Berlioz,** (Part I, "La Prise de Troie": Part II, "Les Troyens à Carthage"), **Robert Lawrence,** conductor; **Symphony of the Air, Kenneth Smith, Eleanor Steber, Martial Singher, Chester Watson, Glade Peterson, Regina Safaty, Francis Wyatt, Richard Cassilly, Regina Resnik** and **William Lewis,** soloists, Dec. 29 and Jan. 12, E—Although the venture was hampered by misfortune, the first complete American performance of "Les Troyens" (in concert form), was a considerable event. Sir Thomas Beecham, conductor of the series of performances in New York, Philadelphia and Washington, was on both New York occasions indisposed. Fresh from the London productions of 1957 and 1958, no one could be more suited to introduce the complete "Les Troyens" to the United States. In a work which approaches the concentrated dramatic continuity of Wagner, it was disappointing that the intermission between Parts I and II was to last two weeks.

Part I on its own, although it creates the tragically defined character of Cassandra, is less than half the complete design. In Part I the leading soloists acted their parts enough to give some operatic illusion against the backcloth of the orchestra. Eleanor Steber, as Cassandra, gave a compelling characterization without a very distinct vocal quality. Her presentiment of tragedy conveyed to Choroebus, Martial Singher, was the most forceful quality of Act I in both music and performance. Act II has a lengthy passage for full soloists and chorus which came across with a shattering power. Chester Watson, as the baleful ghost of Hector, and Richard Cassilly, as Aeneas, gave fine performances.

For Part II, "Les Troyens a Carthage," Mr. Lawrence again replaced Sir Thomas. He directed the important orchestral part with flair and *élan.* Acts II and III saw the drama becoming more involved, in spite of the fact that few of the soloists seemed to be at their best. Singher's indisposition complicated matters still further; although Regina Resnik, as Dido, successfully carried her vital role.

The music's continuing dramatic impetus, seen through both parts of "Les Troyens," tends to confirm the view that the composer's original scheme is right. His exhaustivs acquaintance with the Aeneid and his formidable maturity at the time of composing the opera evidence this still further. At this concert performance—contrary to critical opinion—it was not difficult to imagine the work successfully staged. P.D.

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TOWN HALL

Wind Symphony Concert by Members of the Boston Symphony; Eric Simon, conductor; **Leonid Hambro,** piano, Nov. 22, A—Despite the plethora of concerts in New York, it is rare that one can hear an entire program of wind and brass music. Simon's programming was adventurous and a delight. This musician has been presenting concerts of exceptional music; it is time that more notice was directed his way. As a conductor, he is concerned only with the music; his podium behavior is gratefully simple and restrained.

The most fascinating part of the afternoon was devoted to a set of marches by Beethoven, Schubert, Krenek, Berg and Johann Strauss, Sr., which Simon recorded last season. They are gems that make nonsense of the statement that marches need a rip-snorting brass band in order to register properly. The Krenek set of three is lusty and sharp-edged, with a wonderful sonority; the Berg is an excerpt from "Wozzeck," played backstage in the opera, where it furnishes a dynamic counterpoint to a very tense scene.

Theodor Berger's "Rondo Ostinato" was given a first New York hearing. It is rather ordinary music, based on the Ravelian "Bolero" principle of dynamic growth. Another "first" was Richard Strauss' Sonatina in F, scored for sixteen instruments. Late Strauss is not tired Strauss, though in comparison with the Janacek that followed, it was rather pale. The Janacek "Capriccio" is music of great individuality and follows this composer's usual freedom of form and instrumentation. Hambro played the difficult solo part with great skill. Let's have more of such concerts.
A. C.

Joerg Demus, pianist, Nov. 24. E—As part of his third coast-to-coast tour, Mr. Demus played a varied program which included works of Brahms, Schubert, Alban Berg, Fauré and Debussy. Mr. Demus has built a considerable reputation in previous recital and orchestral appearances here and abroad and from numerous recordings and he is considered one of the most notable of the younger generation of pianists from Europe.

Mr. Demus' recital was an enjoyable one, and his particular talent was best displayed in the last two movements of Schubert's Sonata in B flat and in two Fauré compositions (Third Impromptu in A flat Major, Op. 34 and Sixth Nocturne in D flat Major, Op. 63.)
M. R.

Juanita Porras soprano, Nov. 30, E—Before a large audience, the young Peruvian soprano made her North American debut. Though her program was not unusual, her singing was. Still young and with certain limitations that will probably be overcome with ultimate maturing, Miss Porras is a singer of unusual talent. Extremely attractive on stage, she sang works of Scarlatti, Pergolesi, Mozart (two arias) Debussy, Rossini, Bellini, Turina and Granados with remarkable beauty and liquid tone. One shortcoming seemed to be a short dynamic scale that does not exceed *mezzo-forte*. But a few years of seasoning and a continuation of her present attitude toward singing should produce an artist of rare gifts.
D. J.

Sophia Steffan, mezzo-soprano, Dec. 8, A—The assurance with which Miss Steffan approached her Town Hall recital indicated considerable experience. She was presented by the Walter Naumburg Musical Foundation as their 1959 award winner. The voice is one of great beauty and, though rich and dark in color, has unusual flexibility.

The interesting program included compositions by Brahms, Mahler, Mozart, Rossini, Chausson, Honegger, Ravel, Barber, Copland, Schuman, Dello Jolo and Creston. (Why are our fine United States composers given the last group on the program? They deserve the dignity of a better position.) Norman Johnson, at the piano, gave sympathetic support throughout. The audience was large and very enthusiastic.
B. C.

The Obernkirchen Children's Choir, Edith Moeller, conductor, Dec. 12, A—The Obernkirchen Children's Choir, under the direction of their skillful conductor, Edith Moeller, strikes a fine balance between youthful freshness and spontaneity, and strict musical discipline.

As a result, their program, which included songs by Brahms, Schubert, Smetana, Bruckner, Lemlin, Monteverdi, Costeley, Morley, Scandello, Distler, Wolters, Arne, Haas, and Moeller, and a goodly number of folksongs, made a most engaging afternoon's entertainment.
C. E. R.

The Alfred Deller Trio, Dec. 13, A—This trio consists of the well-known English countertenor Alfred Deller, Robert Conant, harpsichord, and Desmond Dupré, lute and viola da gamba. Their program consisted of music from the 16th, 17th, and 18th centuries, and included songs by Parsons, Johnson and Purcell, Buxtehude's "Jubilate Domino," several folksongs, lute pieces by Dowland, a Handel Sonata for viola da gamba, and a harpsichord work by Froberger.

The countertenor voice seems to be limited by nature in its color range, but within that range Mr. Deller works with great skill and musicality. Mr. Dupré and Mr. Conant also proved to be sensitive musicians and masters of their instruments. Thus we were provided with an interesting glimpse of what music of the period covered might have sounded like in its day.
C. E. R.

Stravinsky Concert, Dec. 20, 5:30—This first of a series in which Stravinsky is being presented by Columbia Records was an Occasion, with a notable audience. It included two new works by the controversial composer. His "Epitaphium" (1959), written in memory of Prince zu Fuerstenburg, founder and patron of the Donaueschingen Festivals, had its American premiere; and his "Double Canon in Memoriam Raoul Dufy" (1959), its world premiere.

The "Epitaphium," for flute (Murray Panitz), clarinet (Robert Lostokin) and harp (Gloria Agostini), of seven measures in the newer atonal manner of the composer, is so brief that one could hardly form much of an opinion of it, especially as it was not repeated. The Double Canon, for violins, viola and 'cello (performed by Felix Galimir, Isidore Cohen, Walter Trampler, and Charles McCracken) has interesting structure, and highly original tonal and rhythmic combinations, and was well received.

A first American hearing was given to Webern's brief "Trio-Satz" (Opus Post-

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humous — 1925), which consisted of typically expressive but wispy sequences of notes and phrases in that composer's poignant and searching manner. It was played effectively by Messrs. Galimir, Trampler and McCracken.

The event for which everybody waited was Stravinsky's precipitous entry to conduct his "Les Noces" (completed 1923), a "wedding cantata" justly famed for its highly forceful rhythmic style, its strong ethnic coloring (at least in the text, sung here in English) and its great display of ebullient spirit, which has been echoed in a paler fashion by such primitivist works as Orff's "Carmina Burana." Solo parts were sustained by Mildred Allen, soprano; Regina Sarfaty, contralto; Loren Driscoll, tenor, and Robert Oliver, bass; four distinguished American composers, Samuel Barber, Aaron Copland, Lukas Foss and Roger Sessions as pianists at as many instruments; percussion players Douglas Allan, Michael Colgrass, George Gabor, Alfred Howard, Richard Koff and Bradley Spinney. The performance was a triumphant success, though the vocal parts were not very convincing and too mildly delivered. It resulted in a long ovation, for the composer.

The first half, conducted by Robert Craft, with the Columbia Symphony, American Concert Choir and vocal soloists, included a rather weak performance with small baroque forces of J. S. Bach's cantata "Aus der Tiefe rufe ich, Herr, zu dir," Messrs. Driscoll and Oliver being the soloists; and a seemingly interminable reading of Monteverdi's "Ballo delle Ingrate" (1608). The Misses Elaine Bonazzi (Cupid), Sarfaty (Venus), Allen (A Heartless Lady) and Mr. Oliver (Pluto) coped dutifully rather than ecstatically with *recitativi secchi* and plaintive arias. R. K.

Mattiwilda Dobbs, soprano, Dec. 20, E—Miss Dobbs, returning from a triumphant European tour, was in top form. She was assisted by David Glazer, who played a superb obbligato to Schubert's "Der Hirt auf. dem Felsen." In this work the soprano exhibited the purity of her coloratura, among the most beautiful to be heard today, as she did also in "The Russian Nightingale" by Alabieff. When the singer remains in the coloratura field she is exciting and has few peers. But in the endeavor to be a lieder singer, she seems to lack the necessary temperament, and she sometimes distracts from the beauty of her voice with facial distortions. However, Miss Dobbs' musicianship is a joy and her natural vocal technique is indeed secure. Martin Taubman deserved special applause for his accompaniments in an exacting and beautiful program. A very large audience received the singer with enthusiasm. B. C.

Stravinsky Concert: **Columbia Symphony Orchestra, American Concert Choir; Igor Stravinsky** and **Robert Craft,** conductors; **Elaine Bonazzi** and **Shirley Sudock,** mezzo-sopranos; **Nico Castel** and **James Wainner,** tenors; **Peter Binder,** baritone; **Robert Trehy,** bass; **Suzanne Bloch,** lute; **Bliss Hebert,** harpsichord. Jan. 10, 5:30—Though a fourth concert had been announced for the Stravinsky-plus series, it was cancelled, and this last program presented the initial performance of the most important of his new works.

Whatever Stravinsky does is done with a creative energy and a uniqueness beyond any other of his colleagues. Not that what he turns out is necessarily a magnificent contribution. He has been the greatest change-of-habit composer of the century, and we need not stress his huge contribution to the music that will live. Since it is the critical fashion today to be certain that one is not found wrong by future generations, much of his latest music has been accepted coolly or met with reserved judgement by some critics.

His "Movements" for piano and orchestra cannot be coolly accepted or with reserve. They are dynamic, explosive musical expressions, related by style to Webern, save that Stravinsky expands the Webernian miniscule idea by more exploration. A fertile orchestrational sense is expressed in the "Movements," but the work represents once again the matter of much theory before practice. Thus it is somewhat experimental first, with decisive facts last. The disturbing matter is that Stravinsky is now a follower, rather than a leader. No matter what "Movements" may have, it is an example of Stravinsky imitating some of Webern, much of Stockhousen and Boulez, and little of Stravinsky.

The rest of the program was put into the shade by the imposing matter of the Stravinsky premiere. It consisted of works by Schütz, Gesualdo, Monteverdi, and Bach. The singing in these compositions was faultless and the soloists deserve the highest praise. Craft's conducting was precise and he balanced matters beautifully, though he was somewhat aloof in regard to dramatic underlining. A.C.

Rosalyn Tureck, pianist, All-Bach Recital, Jan. 15, E—Methods of interpreting Bach on the piano—an instrument he neither wrote for nor liked—are still in debate. There are questions of historical accuracy to be satisfied as well as those of taste and discrimination. Miss Tureck has for some years been dealing the death-blows to an era of bad, romantic, Bach playing. Her moods, dynamics, phrasing and ornamentation very correctly owe much to harpsichord or clavichord technique: and yet she is a pianist of great finesse. With marked success she revives the 18th Century tradition of varying the repeated sections: this, and her general approach to ornamentation, renews an important dimension in Bach.

The possibly spurious Prelude and Fugue on B.A.C.H. is not a distinguished piece, and the ending still seems incomplete. Four Preludes and Fugues from Book I of "The Well-Tempered Clavier" were all beautifully moulded in mood and execution. Sometimes fresh entries of fugue subjects seemed too rough: the listener can be aware of a fugal texture without its needing to be thrust forward. In the English Suite in G minor the repeats were artistically justifiable, as they were never exact repeats. The Sarabande in particular was most tastefully elaborated.

Miss Tureck's phrasing made the Anna Magdalena Buchlein miniatures quite charming. The Italian Concerto, with the added impetus of spread chords, was energetically alive. Often the tone was incisive and jubilant, but the design was always clear. Miss Tureck achieves wonders through a controlled freedom in performance and an historical imagination. P. D.

CARNEGIE RECITAL HALL

Ralph Kirkpatrick, harpsichordist, Dec. 11, 12 and 13, E—Mr. Kirkpatrick appeared in a series described as "a small festival of harpsichord music." The first program was devoted to a "Cook's tour" of the French, Italian, and German baroque composers; the next to an all-Bach program; and the third to a Kirkpatrick specialty, the music of Scarlatti.

The highlight of his first concert was the Bach B flat Partita, which he performed with the most elegant contours, tasteful ornamentation, and registration that made the repeats in the last two movements a fascinating study in tonal contrasts. A Rameau suite was also executed on the same level of fine musicianship, with skillful contrasts of mood and a sparkling tempo in the Gavotte and Variations.

The second evening found Mr. Kirkpatrick at his best in the Bach "Italian" Concerto, distinguished by excellent proportions and an unashamed romanticism in the slow movement. However, the G major Partita was marred by a peculiar

(*Continued on page 32*)

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REVIEW OF RECORDED MUSIC

Reviewed by Arthur Cohn, G. A. Devlin, Ralph I Friedman, Richard Hall, Russell Kerr, T. W. Thompson.

ENGLISH COUNTRY DANCES

"THE ENGLISH COUNTRY DANCER." THE TELEMANN SOCIETY ORCHESTRA, RICHARD SCHULZE, COND.; THEODORA SCHULZE, OBOE, RECORDERS, HARPSICHORD; DOROTHY WALTERS, HARPSICHORD; RICHARD SCHULZE, RECORDERS. Vox DL 470 (also available in stereo). In what surely must rank as one of the most delightful releases of the season, Vox has captured on disc the very "live" quality the Telemann Society brings to its authentic interpretations of baroque music. In a collection named after John Playford's dance instruction publications issued from 1651 to 1728, the agile-fingered soloists and remarkably well-disciplined orchestra perform a number of old English country dances. Included are several harpsichord-recorder duets and trios clearly demonstrating the technical skill and sense of style that have enabled the society to play such an outstanding role in the current revival of interest in this musical period.

In the jacket notes, Vox points out the Schulzes' double role of artists and artisans. Not only did they construct the harpsichord used, but the 641 Disc Cutter System used in the recording was developed at Fairchild when Mr. Schulze was chief of mechanical product design. If the result may be judged from this example, his engineering talents are equal to the first-rate musicianship and real devotion evidenced in the charming renditions of the selections represented here. E. L. S.

KUNZ IN LIGHTER SONGS

ERICH KUNZ SINGS GERMAN UNIVERSITY SONGS AND OTHER SONGS OF LIBERTY, LOVE AND LAUGHTER, VOLUME 4, CHORUS AND ORCHESTRA OF THE VIENNA STATE OPERA, ANTON PAULIK, COND. Vanguard VRS-1045 (also available in stereo). When Vanguard released the first record in this series, enthusiasts hailed the quality—but many people questioned the quantity. How long could such a feast continue? From the jacket notes, one gathers the end is not yet in sight. It seems the genre is a veritable horn of plenty, and this reviewer hereby expresses unbounded delight that others will surely share at this happy prospect.

Erich Kunz brings to these wonderfully human songs all the consummate artistry he imparts to assignments at the Vienna Opera. The present selections are drawn chiefly from the last decades of the 18th century and the opening of the 19th, a period when the German spirit was awakening keenly to its aspirations toward national freedom and individual dignity. "Die Gedanken sind frei" captures this spirit with conviction and warmth. Containing a number of popular favorites such as "Du, du, liegst mir im Herzen," "Muss i denn," and Schubert's "Ständchen," the record has not altogether deserted the subject matter of earlier releases. Phyllis of "Phyllis und die Mutter" frankly proclaims, "Kloster ist nicht mein Verlangen, du bist selbst nich nein gegangen." Following on three such excellent predecessors, the disc faces formidable competition, but it would be hard to find more soul-touching lyricism than that so sensitively conveyed by the male chorus in the lovely "Die Tage der Rosen." This record should become a cherished favorite in many homes.

E. L.. S

RICHTER PLAYS SCHUBERT

Schubert: SONATA IN D MAJOR, OP. 53, SVIATOSLAV RICHTER. Monitor MC 2043. In a recording well engineered to reproduce the full tonal range of the piano, Mr. Richter employs his deft technique to convey in the most expressive musical language a faithful recreation of Schubert's masterful work. The "Con moto" second movement perhaps best exemplifies the sort of modesty that permits the real artist to submerge himself in the work at hand, rather than being overly conscious of the hand that is working! His control, the kind of inner glow he feels within the melodic line, his intelligent use of dynamic gradation, the tonal quality he lends to soft passages, all make this inspired reading a really moving listening experience. The third-movement Scherzo is in the best Schubertian tradition. The total effect is one of great music performed by a great musician. E. L. S.

ROYAL GUARDS MUSIC

THE BAND AND STATE TRUMPETERS OF THE ROYAL HORSE GUARDS, CAPT. J. E. THIRTLE, COND. Washington Records WR-415 (a Delyse-Envoy release). The jacket picture, showing the Horse Guards on parade, will bring a twinge of nostalgia to every tourist who has thrilled to their ceremonial functions in London. And the crisply performed marches and concert band music will give a sentimental tug to the heart of everyone who enjoys the exhilarating stimulus of martial music correctly and superbly performed. The composers represented include, among others, Sousa, borrowed from the United States Marines, and Knipper, whose "Cavalry of the Steppes" is usually associated with World War II's Red Army. The latter number is enhanced by the sound of horses' hoofs, noted on the jacket as being the actual recording of a mounted squadron of the regiment. It's a stirring disc, and, without intending any encroachment upon the analysts' territory, it might be recommended as excellent therapy for moods of depression. E. L. S.

FOR PIANO

KEYBOARD FAVORITES, ALICE SIROONI, Concert Classics A4149. Miss Sirooni, according to the jacket, is New York-born and Juillard-trained. She plays "Trois Ecossaises," Op. 72, the B Flat Minor Scherzo, F minor Valse, Op. 70, No. 2, and F minor Fantasie, Op. 49 by Chopin, Debussy's two "Arabesques," Rachmaninoff's G Major Prelude, Op. 32 No. 5, and "Mal agueña" by Albeniz. The playing is generally sound interpretatively and competent technically. The sound is excellent. C. E. R.

Mozart: SONATAS IN C MAJOR (K. 330) AND E-FLAT MAJOR (K.282) AND RONDO IN D MAJOR (K.484); LEON FLEISHER. Epic LC 3584. This is first rate playing of two of Mozart's less often played piano sonatas, together with his more often performed Rondo. The sound is excellent. C. E. R.

WELSH CHORAL SONG

MUSIC FROM THE WELSH MINES, RHOS MALE VOICE CHOIR, EDWARD JONES CONDUCTOR, Washington Records WR-416. This collection includes mostly Welsh hymns and songs, together with an "Ave Verum" by Viadana and Schubert's "Twenty-Third Psalm." The chorus is made up entirely of miners, and their musical discipline as such is extraordinary. Most of the music is folk-like in character. The sound is quite good. C. E. R.

FOR ORCHESTRA

Weber: OVERTURES, "OBERON," "PREZIOSA," "JUBILEE," "EURYANTHE," "PETER SCHMOLL," "ABU HASSAN." ORCHESTRE DU THEATRE NATIONAL D'OPERA DE PARIS, HERMANN SCHERCHEN, COND. Westminster Hi Fi, XWN 18808. Some familiar and unfamiliar overtures of Weber have been combined in this enjoyable album, the works being well played in a delicate manner by the Orchestra of the Paris Opéra under Scherchen. The recording is not very good; there is a deal of surface noise, and the violin tones in particular sound 'fuzzy." Yet many of the percussion passages come through beautifully. M. S.

SPECIAL ARRANGEMENTS

Porgy and Bess Revisited: STEWART-WILLIAMS & CO.; ARRANGED AND CONDUCTED BY JIM TIMMENS. Warner Bros. W. 1260. This item falls into the category of opera for orchestra—a type of synthesis that has interested several record companies. The idea is as good or as bad as anything that accommodates, rather than presents, the original idea. Warner Bros. has released a number of unordinary records and the disc under review has some original values. There are ten songs, with each of the characters represented by an instrument. Cootie Williams' artistry in being Porgy's proxy takes first honors. A. C.

Around The Samovar: LEONID BOLOTINE AND ORCHESTRA. Warner Bros. W 1255. If you like musical *borsht*, this is your dish. If you prefer caviar, it will probably not stimulate your palate. The folk idiom is maintained clearly; there is no unorthodox redressing of the tunes, and emphasis of the objective is made by using national instruments combined with the string orchestra family. A little of this is tasteful, but in a package the values diminish. A. C.

Four Corners of the World: ESQUIVEL, HIS PIANO AND GROUP. RCA Victor LPM-1749. Despite the fact that the pieces ("Blue Danube," "Hungarian Rhapsody" No. 2, "Cielito Lindo" and nine others) are all especially arranged, the originality with which it is done can not be denied. The performances are not merely adequate but shaded with colorful meaning. The category of "special arrangements" is so often fussy and futile. In this case they are admirable and appropriate. A. C.

STEREO

FOR ORCHESTRA

Rimsky-Korsakov: A RUSSIAN EASTER OVERTURE. **Moussorgsky:** A NIGHT ON THE BARE MOUNTAIN. Borodin: PRINCE IGOR OVERTURE, MARCH (ACT THREE), POLOVTSIAN DANCES. PHILHARMONIA ORCHESTRA. LOVRO VON MATACIC, COND. Angel S 35768. Stereo. Angel proffers a resplendent stereophonic recording of favorites by colleagues Borodin, Moussorgsky and Rimsky-Korsakov. An interesting sidelight on the "Prince Igor" music (in view of the coupling of composers on this disc) is the fact that Rimsky-Korsakov was one of the collaborators who completed the score after Borodin's death. Von Matacic and the Philharmonia perform splendidly in music that always makes good listening. I would take exception only to the somewhat exaggerated tempi changes in the Moussorgsky. Soundwise, this record should be a favorite at the hi-fi shows. R. I. F.

Prokofieff: SYMPHONY NO. 5 IN B FLAT, OP. 100. PARIS CONSERVATORY ORCHESTRA, JEAN MARTINON, CONDUCTOR. Victor LSC 2272 (stereo). The surface of this reviewer's copy of this recording was so noisy that he hesitated at first to attempt a criticism of the performance via such an inferior medium. (Let's suppose that his copy is an unfortunate exception. The reader is warned, in case it isn't.) What came through was extremely exciting. Martinon and his players are quite equal to the extreme demands of this muscular work. Prokofieff composed it in a single month in 1944 and it is "a work about the spirit of man;" he thought well of man at that time, it would seem, and made his spirit a massive and wonderful thing. It is rather amazing that a mere man could create in the vague but mighty language of music so magnificent a picture as this. What we heard of Martinon's unveiling was so equally good that we found the snaps and crackles a positively unholy intrusion. J. L. B.

Moussorgsky-Ravel: PICTURES AT AN EXHIBITION. THE PHILHARMONIA ORCHESTRA, HERBERT VON KARAJAN, COND. Angel S35430 Stereo. The monaural recording of this performance was issued in 1957, and at that time was considered one of the best, sonically. On that basis I would place this stereo issue at or near the top as well. From the interpretive standpoint, however, the performance is perhaps a little too perfect. That is to say, the notes are there, but not the paintings. Toscanini adhered to the score and infused it with fire and conviction, there we get the real Moussorgsky and Hartmann. Von Karajan's reading is excellent black and white. I prefer my "Pictures" in color. R. I. F.

Tchaikovsky: SYMPHONY NO. 6 IN B MINOR, "PATHETIQUE." VIENNA STATE OPERA ORCHESTRA, VLADIMIR GOLSCHMANN, COND. Vanguard Stereo Demonstration Record SRV-112-SD, also Monaural SRV-112. Mr. Golschmann, in his long and distinguished career as a conductor, has been particularly effective with the music of the Russian masters. His admirers are well served by this excellent Vanguard release, which I believe is the only Tchaikovsky recording by Golschmann on modern L.P. I hope there will be more, for this performance is broad of dimension, well paced, and the conductor's personal magnetism and ability is evident in his fine control of the orchestra.

For good music and sound this record is an eminent addition to the commendable Demonstration series by Vanguard, offered at the demonstration price of $1.98 for the monaural and $2.98 for the stereo versions. R. I. F.

Strauss: ALSO SPRACH ZARATHUSTRA. THE VIENNA PHILHARMONIC ORCHESTRA, HERBERT VON KARAJAN; COND. WILLI BOSKOVSKY, SOLO VIOLIN. London CS 6129, stereo. In a reading that is more sensitive than sensual, Von Karajan seems to have captured the very essence of Strauss' Also Sprach Zarathustra. The approach may even be called an intellectual one, but the result is greater clarity than this reviewer has previously experienced in this work. On the other hand, drive and excitement are not lacking where called for, but are delivered with a sense of proportion that is right for the broader scope of this interpretation. Other conductors have emphasized the tonal broadsides and emotional intensity. This performance is different and perhaps definitive. The transparency of the recording complements the lucidity of the interpretation. R. I. F.

Von Suppe: OVERTURES: "POET AND PEASANT," "THE BEAUTIFUL GALATEA," "MORNING, NOON AND NIGHT IN VIENNA," "LIGHT CAVALRY," "PIQUE DAME," AND "JOLLY ROBBERS." The HALLE ORCHESTRA, SIR JOHN BARBIROLLI, COND. Mercury SR90160, stereo. Taken at the right time and in the right place, the Von Suppe warhorses can still offer more than a modicum of pleasure and excitement. And if they are effective when played by a thirty-piece, sweating and panting town band on a warm summer night, consider the thrills to be had in a performance of Poet and Peasant, Light Cavalry, and so forth by one of the world's leading conductors and orchestras. Compounded with super-stereo sound, the effect is almost overwhelming —and fun! R. I. F.

SPANISH POPULAR MUSIC

GERMAINE MONTERO: CANCIONES DE ESPANA. SALVADOR BACARISSE AND HIS ORCHESTRA. ROMAN EL GRANAINO, FLAMENCO GUITAR. Vanguard VRS 9050 Stereo. This is an interesting collection of folk and popular songs, culled from various Spanish provinces, and delivered in a forthright manner by Germaine Montero. Her strong, clear voice is apparently well suited to this type of material, but since her style is rather similar in all the selections, the flamenco guitar solos by Roman el Granaino interspersed throughout the record provide a welcome break. R. I. F.

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Japanese Opera in U. S. Bow and New Barab Work Given by Manhattan School

KIYOKO OTANI, *Japanese soprano, as Yru and* JAMES VITALE, *American tenor, as her husband Yo-hyu in the American premiere of Ikuma Dan's opera "Yo-zuru" ("The Twilight Heron").*

The American premiere of an opera by a Japanese composer, sung in that language, featured a double bill of contemporary operas presented by the Opera Workshop of Manhattan School of Music on Jan. 27 at Hunter College Playhouse, in a most skillful and professional manner. The work was "Yu-Zuru" ("The Twilight Heron") by Ikuma Dan.

The libretto by Junji Kinoshita is based on a story of ancient Japanese folklore concerning a poor simpleton of a remote mountain village who saves the life of a wounded heron by pulling an arrow out of its body. In time, the simple man meets and marries a gentle and beautiful girl who actually is the heron in the guise of a woman. Eventually, through his own greed and avarice, and lured by promises of riches and pleasures by two evil villagers, Sodo and Unzu, he loses his beautiful wife and she leaves him forever transforming herself back into a heron.

Though the story is obviously oriental and the singers gave the text in the original Japanese, the musical construction and expression were definitely of the Puccini style. Mr. Dan has a wonderful feeling for orchestral textures and relies heavily on the five-tone scale for his flavorings, but the lack of true originality was the opera's main fault. Also, the action was far too static, particularly in the mid-part of the proceedings; and the lack of an intermission made it seem overly long.

On the credit side, all of those on stage were top-flight as singing actors. Particularly Kiyoko Otani, the guest star and leading singer of the work, portrayed the role of Yru with fragile delicacy and warmth. Her voice is crystalline and has a lovely lyric flow.

Special mention must go to Joseph Eubanks and Jonathan Kinsler as the two scheming villagers (they sang and acted with artistic excellence) and to the village children (all students at Frank D. Whalen Jr. H. S.), who sang with disarming beauty and charm.

The scenery and costumes were designed for the production by Kisaka Ito and shipped here from Japan, especially for this American premiere. The opera was staged and conducted by the composer, Mr. Dan.

■ The curtain raiser to the Japanese work was Seymour Barab's "The Maletroit Door" in its world premiere. Based on "Le Sire de Maletroit" by Robert Louis Stevenson, Martha England has provided a libretto that is singable and intelligible. Without a doubt, the text would have been more consistently understandable if the composer had given more flow to some of his phrases. On the whole, however, Mr. Barab has a fine feeling for orchestration and for the technicalities of his trade.

The leading singers of this work were Johanna Meier, John Stamford and Charles Woodul, all of whom displayed excellent voices of considerable promise. Staging was by Rose Landver, sets by Richard Mason, and the expert Manhattan Orchestra was under the baton of Hugh Ross.

DONALD JOHNSTON

N. Y. Concert Beat

(*Continued from page* 29)

misreading of the rhythms in the Allemande. And the Chromatic Fantasy and Fugue cries out for an instrument more powerful than the harpsichord; it also asks for a conception horizons beyond the liberties the artist took in the opening passages.

J. W. H.

Mary Jedele, pianist, Dec. 26, E—A New York debut recital was given by Mary Jedele, pianist. It included Prokofieff's A Minor Sonata, the Moussorgsky "Pictures at an Exhibition," works of Bach-Busoni, Schubert and Ravel. Miss Jedele has a charming platform manner and her playing revealed excellent schooling as well as a keen musical feeling. There were some most effective and dramatic performances in this recital, with particular applause going to her readings of excerpts from Ravel's "Miroirs" and of the Prokofieff Sonata. The way in which she portrayed the sections describing the gates of the City of Kiev and the contrasted, brittle dancing of the chicks in their shells made of the Moussorgsky suite a most colorful experience.

R. K.

Mady Metzger-Ziegler, mezzo-soprano, Jan. 11, E—The program presented by Mady Metzger-Ziegler was made up of familiar songs by Brahms, Schumann, Schubert, Reger and Strauss, and was a sheer delight.

To those attending it was most rewarding to hear the renditions by one who proved to be a fine artist with complete understanding, which she successfully imparted to her audience. The singer also sang two songs by Josef Ziegler.

A most enjoyable occasion was enhanced by the fine accompaniments of Otto Herz.

B. C.

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RADIO AND TV

By DONALD JOHNSTON

"Cavalleria Rusticana" was presented in English and in color by the NBC Opera Company, on Sunday afternoon, Jan. 31, from 3:15 to 4:30. Virginia Copeland as Santuzza brought touching beauty, both visually and vocally, to the role. David Poleri's Turiddu had proper gusto, though sometimes he lacked the subtlety of the vocalism that would have added much to his otherwise ringing tenor. Others in the cast included: Chester Ludgin as Alfio; Jan McArt as Lola, and Anna Carnevale as Mamma Lucia.

The overall effect of the performance was excellent. Some fine camera work brought this melodramatic music-drama to several thrilling climaxes. Much credit, too, can go to realism of the scenery designed by Ed Wittstein.

Incidentally, the program was sponsored by the Florist's Telegraph Delivery Association. This marks the first time that a non-holiday production of the NBC Opera has had commercial sponsorship.

•

Exciting news has come to our attention concerning Shell Oil Corporation's decision to sponsor the N.Y. Philharmonic Young People's Concerts, conducted by Leonard Bernstein, on the following Sunday telecasts: Feb. 7, March 6, March 27. There will also be a fourth concert in April (date to be announced). The Sunday afternoon hour's program will begin at 1 P.M. EST over CBS-TV.

•

The cause of opera in English continues to get a substantial boost from the NBC-TV Opera Company in their Jan. 31st presentation of "Cavalleria Rusticana" and the production of Mozart's "Don Giovanni" on April 10. The latter is the fourth and final opera to be given by the company this season.

VIRGINIA COPELAND *as Santuzza and* DAVID POLERI *as Turiddu in the NBC Opera's "Cavalleria Rusticana."*

For the first time a Metropolitan Opera star will be featured in an NBC Opera production, when Cesare Siepi sings the title role in Mozart's "Don Giovanni" in a network television broadcast, Sunday afternoon, April 10. Though Mr. Siepi has sung this role many times at the Met, this will be the first time that he has sung it in English and his first full-length operatic role before the TV cameras. Also in the cast will be Leontyne Price, Helen George, Judith Raskin, James Pease and Charles K. L. Davis. Peter Herman Adler will conduct; Don Shirley will design the sets and costumes, and Kirk Browning will direct. Samuel Chotzinoff is the producer.

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The Texas Company is completing its 20th year of underwriting the weekly Metropolitan Opera broadcasts, now on WCBS radio network. The vast popularity of these Saturday afternoon airings from the opera house attracts an audience estimated at more than 4½ million listeners each week.

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WABC has just begun a daily FM broadcasting feature which is directed to the classical listening audience. The programming features light classics as well as major symphonic and vocal works and is on the air from 6 to 12 each evening.

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And of course, East Coast listeners can always find the best in music on the two New York radio stations that play the classics throughout most of the day and night: WQXR and WNYC.

•

The Concert Network Inc., emanating from WBCN, Boston, has announced that the regular Monday evening stereo broadcasts of the Boston Symphony Orchestra has a new sponsor, The KLH Research & Development Corp.

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Besides her heavy schedule of starring in leading Wagnerian roles at the Metropolitan, Birgit Nilsson is much in demand on TV. This month she appeared on the Perry Como Show, Feb. 3, and will be seen on the Ed Sullivan Sunday night show, Feb. 14.

STACCATO NOTES

For its first concert of the 1960 season, the 125-voice Brooklyn Philharmonic Choral Society sang Brahms' "German Requiem" Feb. 6, with the Brooklyn Philharmonic under the baton of its conductor, Siegfried Landau. Saramae Endich, soprano, and Peter Binder, baritone, were the soloists. This organization will give a choral concert, April 2, at the Brooklyn Academy of Music, featuring Siegfried Landau's "23rd Psalm" and works of Palestrina, Mendelssohn, and Offenbach . . .

Choral music from Gregorian chant to contemporary works will be studied and performed this summer under Roger Wagner at San Diego State College's Eighth Annual Choral Workshop . . . The premiere performance of "The Ballad of Ruth" by Stephen Richards was given at Riverside Church, Jan. 17 . . .

The Annual Church Music Workshop was held on the campus of Southwestern Baptist Theological Seminary, Feb. 1-6 . . . The Rutgers University Chorus will sing the Mahler Symphony No. 2 with the N. Y. Philharmonic, Feb. 18-21 with Leonard Bernstein conducting. Phyllis Curtin and Regina Resnik will be the soloists . . .

St. Bartholomew's Church celebrated its 125th Anniversary with a special music service featuring Beethoven's "Missa Solemnis" with full orchestra. On Feb. 21 they will present the Alto Rhapsody and Song of Destiny by Brahms and on Feb. 28 "Jesus, Thou my Wearied Spirit" by Bach . . . The Trenton State College Concert Choir, Arthur Smith, conductor, will perform composer Ruth Bradley's "Abraham Lincoln Walks at Midnight" and "Bleecker Street Market," Feb. 13 at Carnegie Recital Hall . . .

The Schola Cantorum, directed by Dr. Hugh Ross, announced last month the donation of its valuable library of choral music to Queens College. Totaling more than 500 selections, this collection contains many rare and virtually unknown masterworks of the choral literature.

The Association of Professional Sacred Singers founded by Floyd Worthington, sets forth succinctly, in "Ten Beatitudes for Choir Courtesy," good advice for all. For example, two of these state: "Blessed are they who watch the conductor, for they shall see the attacks and releases," and "Blessed are they that listen, for they shall inherit correct pitch."

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CONDUCTORS

Charles Munch has invited **Aaron Copland** to join the Boston Symphony Orchestra as guest conductor on the orchestra's Far Eastern tour, which opens on May 1 in Osaka, Japan. Mr. Copland will share the baton with Dr. Munch and the associate conductor, **Richard Burgin**. . . . **Leonard Bernstein** has signed a new long-term recording contract with Columbia Records, it is announced by Goddard Lieberson, president; he will continue to conduct the New York Philharmonic for this company and will be heard as pianist and conductor. . . . Polish conductor **Stanislaw Skrowaczewski,** making guest appearances in the U. S., in December fulfilled a two-weeks' engagement with the Cleveland Orchestra, leading among other works his own Symphony for Strings in its American premiere. . . . **George Szell,** music director of the Clevelanders, returned on Dec. 31 after a flying trip to lead 16 concerts with the Amsterdam Concertgebouw Orchestra, and resumed the baton of his own organization. . . . Versatile **Julius Hegyi,** conductor of the Chattanooga Symphony, joined as a violinist with William Primrose, violist, in performing Mozart's E flat Sinfonia Concertante on Dec. 8 with that orchestra. . . . **Thor Johnson** conducted "Messiah" with the Salt Lake Oratorio Society and Utah State Symphony for the third year in the Mormon Tabernacle on Dec. 26, the performances broadcast by WBBM-FM radio. . . .

Fabien Sevitzky has been appointed permanent music director and conductor of the University of Miami Symphony Orchestra for three years, extending through the 1962-63 season.

Arthur Winograd, of New York, has been appointed conductor of the Birmingham (Ala.) Symphony Orchestra, succeeding Arthur Bennett Lipkin, who resigned, to take effect at the end of this season. Mr. Winograd is the founder of the New York String Quartet and a teacher at the Juilliard School of Music.

COMPOSERS

A program of works by **Solomon Pimsleur,** composer-pianist, was given on Jan. 23 at Columbia University Journalism Building Lecture Hall, with the composer assisted by Lorraine Coats, soprano, Laura Dominiecki, violinist, and Benjamin de Miranda, pianist . . .

Igor Stravinsky made his American television debut on Jan. 31 (4:30-5:30 P. M. EST) as special guest on "Leonard Bernstein and the New York Philharmonic" on the CBS-TV network, conducting the orchestra in excerpts from his "Firebird" Suite.

Stravinsky has presented the original handwritten MS. of his opera "The Rake's Progress" to the University of Southern California . . . **Zvi Zeitlin,** Israeli violinist, gave the New York premiere of a "Miniature Suite" by **Robert Starer** when he appeared in his first recital in eight years at Town Hall on Dec. 14 under the auspices of the America Israel Cultural Foundation. . . .

Among composers who have written works recently on commission from the American Accordionists' Association, Inc., are **Paul Creston,** a Concerto for that instrument and orchestra; **Carlos Surinach,** a "Pavane and Rondo," **Virgil Thomson,** "Lamentations," and **Robert Russell Bennett,** "Four Nocturnes"—the three last works for unaccompanied accordion.

For the U. S. Exhibit at the World Agriculture Fair, at New Delhi, which opened Dec. 11. **Henry Cowell** has written a work, "Mela and Fair: for Orchestra and Smaller Combinations," a symphony which employs "agricultural folk music of India and the U. S. and makes use of Western-style orchestras and Indian instruments in an unprecedented way" . . . **Grace Bush,** composer and lecturer, recently returned to Los Angeles after appearances in New England and the Middle Atlantic States; she received a citation from the American Museum of Immigration at the Statue of Liberty for her "What Is a Flag?" . . . **Zoltan Kodaly,** 78-year-old Hungarian composer, was wed recently to Sara Peceli, aged 21; his first wife died last year after they had been married for 49 years . . .

The first opera in the Soria Series of RCA Victor will be the one-character "Lyric tragedy" of **Francis Poulenc** based on a play of Jean Cocteau, "La Voix Humaine," to be introduced in New York in concert form by the American Opera Society in late February.

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ERNEST TOCH, *composer, cooperated with the Roth Quartet in a recording in Los Angeles for Contemporary Records of his latest Quartet, Op. 74. L. to r., seated,* MR. TOCH *and* FERI ROTH; *standing,* CESARE PASCARELLA, LAURENT HALLEUX *and* THOMAS MARROCO.

Two scenes from the Peabody Art Theatre's production of Rossini's "The Turk in Italy." At left, WILLIAM WALKER *as the Turk,* ELAINE SCOTT *as Fiorilla, and* BARTON BERECK *as Gevonio. Right, first act finale, with* HUGH THOMPSON *as the Poet right.*

THE NATIONAL SCENE

BALTIMORE

■ A capacity audience on Dec. 15 last greeted the debut production of the Peabody Art Theater at Baltimore's Peabody Conservatory of Music, when Rossini's charming but seldom produced "The Turk In Italy" received the first of two performances under the gifted baton of Laszlo Halasz, the company's musical director.

The Conservatory's newly refurbished Concert Hall, glistening in its silver and burgundy decor, rocked to the continuous merriment of the crowd as the amusingly complicated story unfolded, and re-echoed to cheers and sustained applause at its conclusion.

Sung in a new English translation commissioned by the Peabody from George and Phyllis Mead, the opera attracted many distinguished visitors from New York, who joined in admiration for the stunning stage sets created by Ming Cho Lee of the Metropolitan Opera staff. Lee Williams was the extremely capable stage director, and lighting for all P.A.T. productions is supervised by Tharon Musser.

Guest baritone Hugh Thompson appeared in the role of The Poet. William Walker and Ronald Klinzing alternated as The Turk. Others in the much-applauded cast were Elaine Scott and Judy Tormey, Phyllis Frankel, Betty Hankin, Sophia Bruchalski, Joan Forbes Davis, Albert Wood and Barton Bereck.

R. T.

OKLAHOMA CITY

■ The musical season in Oklahoma City has had a firm foundation in the concerts of the Oklahoma City Symphony Orchestra under Guy Fraser Harrison, its distinguished conductor. Some recent highlights included Reger's Variations and Fugue on a Theme by Mozart, which found an inspired performance and enthusiastic audience. Michael Rabin played Chausson's "Poème" with beautiful tone and in Paganini's Concerto No. 2, revealed a dazzling technique. A new score was Halsey Stevens' "Symphonic Dances." Stevens has a strong instinct for rhythm, but somewhat lacks strength of invention and warmth of expression in this work. Mstislav Rostropovich, the great Russian 'cellist played Prokofieff's Symphonic Concerto, Op. 125, with amazing technique, and in Tchaikovsky's "Variations on a Rococo Theme," the colors of an entire string orchestra seemed at his command. A memorable performance indeed.

Glenn Gould played Beethoven's Concerto No. 4 in G major with an infallible technique and a keen sense for rhythm and dynamics. Inspired by this performer, the orchestra assistance was of unusual subtlety and adroitness. Borodin's Symphony in B minor again proved this composer's depth and mastery of the symphonic form.

■ In its 11th season of broadcast concerts over the Mutual Network, the Voice of America, Armed Forces and Trans-Canada Network, the Oklahoma City Symphony played two new scores: Wayne Barlow's "Rota," a work begun while the composer was a Senior Fulbright student at the University of Copenhagen's Conservatory of Music, as the title reveals, uses a serial rotation, without abandoning tonality altogether, and making a more relaxed use of Schönberg's rigid system. Although written in one movement, there were three distinguishable parts. Barlow is a gifted composer with good ideas and the ability of expressing them.

An interesting work was the Concerto for Piano and Orchestra by Willard Straight in its radio premiere with the Oklahoma Symphony. The first movement starts with a quiet theme, but it soon gains momentum and energy. The second movement begins in the lower strings in an elegiac character. After a faster middle part, which brings the piano to a passionate climax, the movement finishes in slow tempo. The third movement in rondo form contains a cadenza in a contemplative vein, of a rich melodic texture, and closes in true virtuoso style. It would be erroneous to say that this concerto is without any eclecticism, but the composer knows how to write for piano and was a technically accomplished interpreter for his composition.

Before an enthusiastic audience of 5,000, Artur Rubinstein gave one of his incomparable recitals, unique in poetic expression and virtuoso sweep.

LOUIS MAY

CHICAGO

■ Added to Chicago's rich ownership of Fritz Reiner and the Chicago Symphony Orchestra that he has made the finest in its 69-year-old history, and the wealth of notable performances given by them to us this season, were other orchestra concerts that were high occasions. These were the concerts of the Vienna Philharmonic under Herbert Von Karajan's direction, and the Chicago Symphony conducted by Walter Hendl in the Civic Opera House, with David Oistrakh as soloist in the Tchaikovsky and Beethoven Concertos.

Oistrakh played to an audience that filled every seat in the Opera House. There was notable rapport between the soloist, the orchestra, and Hendl, who gave Oistrakh accompaniments that set off every facet of the artist's inspired and wonderfully executed performance. If one wished for less subjugation of the orchestra in its exposition of the orchestral portions of the Beethoven, one could only praise Mr. Hendl for the most sensitive collaboration between orchestra and soloist to be imagined. Mozart's C Major Rondo and the slow movement from the A minor Concerto of Bach—both with orchestra accompaniment—were given as encores.

Though both the Vienna Philharmonic and Von Karajan had come visiting here, we had not heard the combination until their concert given in Orchestra Hall with the Beethoven Seventh, Strauss' Tone Poem, "Don Juan," and Wagner's Prelude to "Die Meistersinger." The occasion was one of those rare experiences when music is freed so beautifully and completely that it seems to be newly created. Such was Karajan's power of communication, given only to truly great artists.

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At a recent Lyric Opera of Chicago performance of Mozart's "Cosi Fan Tutte": l. to r., seated, WALTER BERRY, SYLVIA STAHLMAN *and* CHRISTA LUDWIG; *standing,* FERNANDO CORENA, LEOPOLD SIMONEAU; CAROL FOX, *General Manager; Conductor* LOVRO VON MATACIC, and ELISABETH SCHWARZKOPF.

■ Walter Hendl, on the podium for the 6th program of Chicago Symphony subscription concerts, conducted a fresh, clear performance of Copland's "Appalachian Spring," and in his reading of Elgar's "Enigma" Variations revealed the source of the composer's inspiration. His soloist was Eugene Istomin in Tchaikowsky's First Piano Concerto. Mr. Istomin's previous performances here with orchestra and chamber groups have been of works from the classic repertoire, so it was not surprising that his performance of the B Minor was a personal, unusually refined one, with the purely musical features of the Concerto predominating—a reading greatly respected by this reviewer.

■ Reiner took over the concerts of the following three weeks before leaving on his midwinter vacation, during which he presented four local premieres: Mendelssohn's music for "A Midsummer Night's Dream," complete with narrator (Brenda Forbes Shepard, women's chorus of the Chicago Symphony Orchestra Chorus), and soloists (Marion Vincent and Geraldine Glover); Virgil Thomson's transcription of "Eight Chorale Preludes" of Brahms; some of which were singularly beautiful, others somewhat inconclusive; Stravinsky's "Agon," ballet for twelve dancers — with stunning sounds if lacking in continuity; and Strauss' "Duet Concertino" for clarinet and bassoon, string orchestra and harp, with Clark Brody and Leonard and Saul Sharrow, soloists. And there were extended excerpts from Tchaikowsky's Nutcracker suite, imaginatively communicated.

Reiner's soloists during this period were Geza Anda, heard in a well-balanced and particularly musical performance of the Beethoven C Major Concerto (No. 1); and Leonard Pennario, whose brilliant, sweeping performance of the Prokofieff Concerto No. 3 classed him among its top interpreters. Among outstanding performances of the purely orchestral offerings given by Reiner were his eloquent readings of Kodaly's "Peacock" Variations, and Wagner's Overture to "Tannhaüser," which closed the final concert before his holidays.

The Chicago Symphony Orchestra's Thursday-Friday concerts for the Christmas week again under the baton of Hendl, offered the premiere performance in Chicago of William Schuman's Fifth Symphony, (titled "Symphony for Strings"), Mozart's Piano Concerto in C minor, K491, and Robert Schumann's Third Symphony (Rhenish). The Schuman work, of somber mood and minor harmony, made full use of the string section of the orchestra. Mr. Hendl's interpretation developed the broad phrases and varied color to the greatest advantage, while his robust reading of the older Schumann's work did full justice to the dignity and sonority of that symphony.

As soloist in the Mozart C minor Mr. Hendl showed himself an understanding and intelligent Mozart player, and he conducted the orchestra from the keyboard with a minimum of distraction to his listeners.

■ Guest conductor for the Thursday-Friday symphony concerts of the holiday week was Alfred Wallenstein, one-time principal 'cellist of our orchestra under Frederick Stock. For his first appearance in the downtown series, Mr. Wallenstein chose the Mozart "Paris" Symphony (a Chicago premiere for this work), Beethoven's Eighth Symphony, the second suite from "Daphnis et Chloe" of Ravel, and Johann Strauss Jr.'s Emperor Waltz. This program encompassed in its demands the entire musical and technical resources of the ensemble. All of this was well within the scope of Mr. Wallenstein's intentions and the orchestra's realization. The perfection with which they set forth the ingratiating second movement of the Beethoven was especially delightful. The "Emperor's" graceful melodies made a fitting close for a New Year's Eve concert. Mr. Wallenstein, on behalf of himself and the orchestra, wished a standing, cheering audience a healthy and prosperous New Year.

■ Jan Peerce was cheered to the rafters frequently during his recital given in Orchestra Hall, Jan. 9. The artist was in splendid form and his beautiful and apparently indestructible voice served his every demand. Mr. Peerce was in his element in his stirring delivery of operatic literature programmed — notably, Turiddu's aria, "Addio alla madre" from "Cavalleria Rusticana," and "Rachel, quand du Seigneur" from "La Juive.' But this listener missed the gentle spirit of the simpler songs and the spiritual depth of Bloch's "Psalm 137," "By the Waters of Babylon" and Bach's Cantata (93), "Only be Still." Nevertheless Mr. Peerce had tremendous success with his audience, with whom he had warm, chatty communication between numerous encores.

An efflorescence of chamber ensembles of various combinations with personnel drawn from Chicago's finest musicians, has brightened the season's concert scene considerably, with fresh performances of premieres as well as standard literature, and soloists of high calibre. The newest of these, heard recently, is the Festival String Quartet (Sidney and Teresa Testa Harth, violins; Rolf Persinger, violin and Harry Sturm, 'cello) sponsored by the Free Concerts Foundation, and presented in a series of concerts in Simpson Theatre of the Chicago Natural History Museum. In the opening program of Mozart's piano quartet in E flat major, K. 493, Beethoven's string quartet Op. 59, No. 2) and the Dvorak piano quintet in A Major Op. 81, the quartet seemed not to have played together long enough to have achieved the definite ensemble entity necessary to make the Beethoven most effective.

Leon Fleisher joined the group for performances of the Mozart and Dvorak. In these two sharply contrasted works, the piano concertante in the Mozart and completely integrated in the ensemble of the Dvorak, Mr. Fleisher not only proved himself an able ensemble player, but demonstrated as well how much a good pianist can do to strengthen the playing of a new ensemble.

The second concert, which found the players remarkably well attuned, offered Haydn's last quartet (Op. 77, No. 2) and Debussy's only quartet. Hindemith's "Die Serenaden," for soprano, oboe, viola and 'cello, and Villa-Lobos' "Suite for Voice and Violin," with Phyllis Curtin as soloist. Both works require a singer-musician of extraordinary capabilities, and this Miss Curtin proved to be. Her duet with Ray Still, "Der Abend," was a moving note in the Hindemith. The closing Debussy was the concert's crowning glory.

In Orchestra Hall, Ralph Votapek, winner of the first Rudolph Ganz Award for Midwest Pianists, played an award recital that proved him well deserving of this and other recent honors which have gone to him—the Naumburg and Musical Arts Series awards.

Mr. Votapek commands an astonishing technic; there is fine musicianship, which enables him to grasp the various styles he interprets, and a keen sense of tonal balance and dynamic coloring that sets on a platter the beautiful sound effects of which a good instrument

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is capable. Even where minor flaws were detected—in over-use of the pedal in Beethoven's Op. 2 No. 3, or the slow tempo of Debussy's "Pagodes," the results were admirable. Six of Chopin's most difficult etudes were tossed off with abandon. The new Bernstein opus, "Seven Anniversaries," was made highly interesting, and Bartok's Sonata (1926), as played by Mr. Votapek, might well have convinced even an anti-Bartok listener that this was great music of its kind.

On Sunday, Dec. 6, the Chicago Chamber Orchestra, Dieter Kober conductor, gave one of its series of gallery concerts at Fullerton Hall in the Art Institute, with Dora Lindgren, soprano of the Swedish Royal Opera, and Sheldon Shkolnik, pianist, of Chicago, as guest artists. Miss Lindgren was soloist in the Bach Cantata #52 for soprano and chamber orchestra, and in a group of Scandinavian songs. Mr. Shkolnik played the seventeenth concerto, K 453 in G major, of Mozart. The orchestra opened the program with the "Pastorella" of Gregor Joseph Werner. Miss Lindgren was the most effective in the simpler of the songs, while her performances of Solveg's Song ("Peer Gynt") and "When I Was Seventeen" were somewhat faulty in pitch. Mr. Shokolnik's Mozart was excellent, clean, facile, well phrased, with a serenely musical slow movement. The orchestral playing of the ensemble has improved a good deal since this listener's last hearing, although the string tone suffers, probably, from the quality of the instruments themselves.

■ As third event in the Allied Arts Corporation's winter season, Michael Rabin appeared in recital at Orchestra Hall, on Jan. 10. His program opened with Mozart's B flat sonata for piano and violin, K378, continued with the Beethoven "Kreutzer" Sonata, Op. 47, in A minor, the Chausson "Poème" and a group of shorter works by Elgar, Ravel and Sarasate. Mr. Rabin's superb technical equipment is more than equal to any of the mechanical problems of this demanding outlay, and his firm straightforward Beethoven showed evidence of his progressing maturity. However, the peak of his playing came in the Chausson, where his broad lush tone and romantic approach found their best outlet. The Elgar "Capricieuse" and the Ravel "Piece en forme de Habenera" were also beautifully projected. Nonetheless, at 23 Mr. Rabin can still look forward to finding, and communicating, a great deal more in all three of the large works than his playing of them now reveals.

DOSHA DEVRIES

LOS ANGELES

■ Alfred Wallenstein led the Los Angeles Philharmonic, the Roger Wagner Chorale and soloists in performances of the first section of Handel's "Messiah" plus the Hallelujah Chorus, and Bach's "Magnificat." The latter was performed in what is called "the Bärenreiter edition," which contains several movements of the earlier E flat setting not included in the better-known D major setting. These movements, dealing with the Christmas season, are chorales, not part of the text. Schweitzer believes that the E flat setting with these chorales inserted may have accompanied a representation of the manger scene at St. Thomas' on the occasion of Bach's first Christmas in Leipzig in 1723.

Wallenstein is a satisfying Bach conductor, and led a magnificent performance. It was greatly satisfying to hear Handel's music in the hands of a noted conductor, a first-class orchestra and chorus, and highly competent soloists. Wallenstein chose to clear away much of the 19th century barnacles which have attached themselves to the great work, and held close to Handel's original scoring. But why a prepared piano (to simulate a harpsichord) was used remains a mystery. The soloists were Mary Costa, soprano; Maureen Forrester, contralto; Raymond Manton, tenor and Robert Oliver, bass. The performance took place in the Shrine Auditorium on Dec. 23.

■ In the same hall, on Jan. 10, David Oistrakh played to a sold-out house. His program began with the G minor Sonata by Tartini. Beethoven's A major Sonata, Op. 47, followed. There were also a G minor Sonata by Karen Khatchaturian (a relative of Aram) and pieces by Szymanowski and Ravel. Oistrakh again demonstrated that in all ways he is a consummate artist; one who fully justifies the fables which preceed his appearances. His pianist, Vladimir Yampolsky, demonstrated the same high calibre.

On the afternoon of Jan. 10 the California Artists Concert Series presented two young artists in recital in the San Marino Women's Club Auditorium. Helen Ravel, soprano, who had pleased recital audiences here about a year ago, sang arias by Handel and Mozart, Lieder by Schumann and Wolf, a group of French songs, and another in English of the better sort. She has grown in artistic maturity and delighted her audience with her well-chosen program. The other young artist was the 17-year-old

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Stephen Elliott, pianist, who showed remarkable gains in musical understanding. Something of a "wunderkind" several years ago, he has made big strides towards putting the music first. His conception of Mozart's Sonata in D major K. 576, gave evidence of this. The young artist also played pieces by Chopin and Ravel's Sonatine with fluent technique and musical poise. Raymond McFeeters was Miss Ravels accompanist.

■ Samuel Barber's "Vanessa," with text by Menotti, was given its west coast premiere on Nov. 18, by the UCLA Opera Workshop under the skillful direction of Wolfgang Martin . . . On Nov. 29 the Salt Lake Mormon Tabernacle Choir gave tasteful and enthusiastically received concerts in the Shrine Auditorium. About 9,000 persons attended the afternoon and evening events.

An announcement of great importance to Los Angeles came with the news that George Kuyper, heretofore manager of the Chicago Symphony Orchestra, has been appointed general director of the Hollywood Bowl and the Southern California Symphony Association. There is no doubt that under Mr. Kuyper's knowing direction, the musical life of this area will expand enormously, and with artistic integrity. Mr. Kuyper was the principal speaker at the Los Angeles Conservatory convocation on Jan. 15, at which time the Conservatory bestowed the Doctor of Music degree on Resina Lhevinne, the noted pianist and pedagogue.

ARTHUR W. WOLF

SAN FRANCISCO

■ Three soloists graced the San Francisco Symphony's second, third and fourth concerts, each evoking much admiration for both technical mastery and musical artistry. On the second program, 'cellist Mstislav Rostropovich played the solo part in Richard Strauss' "Don Quixote," Maestro Enrique Jorda and the orchestra, observing the 150th anniversary of Haydn's death by playing his "Oxford" Symphony to open the concert. Andrew Imbrie's orchestral piece, "Legend," commissioned by the San Francisco Symphony Orchestra, proved to be a complex but beautifully-scored work whose interlaced structure created arresting effects. Pianist Byron Janis found in Rachmaninoff's Third Piano Concerto a grateful vehicle for his brilliant pianism when he appeared as guest artist on the third program of the season; but for a truer picture of his musical qualities we shall have to wait for his performances of Mozart or Beethoven. Corelli's "Christmas" concerto and Beethoven's 8th symphony were on the first half of the concert.

The brilliant young French pianist Philippe Entremont made a considerable impression by his performances of Andre Jolivet's Piano Concerto (1951), and the Franck "Symphonic Variations" in the fourth program. Jolivet's concerto evoked much discussion, but it is really not very controversial, since it is basically quite diatonic and structurally conventional. His opulent scoring, especially his large percussion section, and his tendency to treat the piano as a concertante rather than as a solo instrument, probably explain audience mystification. Entremont himself found it not at all mysterious, and his performance of it was a model of lucidity. Except for a few slightly hurried passages, his view of the Franck Variations was exceptionally convincing, and both performances combine to make his return here certain. The orchestra gave him excellent support both times; it was unusually eloquent in Brahms' "Academic Festival Overture" and Tchaikovsky's Second Symphony.

■ In a special concert on Jan. 4, Soviet violinist David Oistrakh made his local bow with the orchestra, playing concerti of Beethoven and Tchaikovsky, and as encores, a Mozart rondo, and the slow movement of Bach's A minor concerto. For all his technical brilliance, Oistrakh is not as convincing in Beethoven as he is in Tchaikovsky or Shostakovich, though his playing of the Bach slow movement was a memorable event. Like his colleagues Gilels, Kogan, and Rostropovich, who have already been here, Oistrakh's sympathies probably tend more to the music of his own country . . . Rostropovich was heard on Dec. 13 in a solo recital, given in the University of California's Harmon Gymnasium in Berkeley; his faultless technique and evident absorption with the music made his playing of the Fifth Solo 'Cello Suite of Bache a memorable experience, but this quality did not appear so convincingly in the rest of the program.

■ As usual, it remained for the Composers' Forum to offer Bay Area music lovers some really challenging musical experiences. The opening program of its 13th season, given in the Century Club, featured string quartets by Content Mott-Sablinsky and Ruth Crawford Seeger, a Duo for violin and piano by Yehudi Wyner, and songs by Alvin Epstein and Miriam Gideon. The most mature work on the program was Mrs. Seeger's Quartet, written in 1931; it was beautifully played by Robert Bloch and Herbert Holtman, violins, Lynn Subotnick, viola, and Bonnie Hampton, 'cello. Soprano Anna Carol Dudley's faultless diction, beautiful voice, and fine musicianship brought distinction to the two groups of songs, one of which had a string trio assisted by pianist Marvin Tartak, the other the same string quartet players heard in the Seeger work, assisted by trumpeter Donald Reinberg. The four string players also presented Miss Sablinsky's quartet, and violinist Bloch and pianist Tartak performed Wyner's duo. The music and the performances lived up fully to the Forum's high standards.

■ A special production of Verdi's "Aida" at the University of California's Greek Theatre in Berkeley brought together a magnificent cast, including Leontyne Price in the title role, Jon Vickers (Rhadames), Giorgio Tozzi (Ramfis), Irene Dalis (Amneris), Lawrence Winters (Amonasro), Carl Palangi (King of Egypt), Robert Thomas (a Herald) and Katherine Hilgenberg (a Priestess). Francesco Molinari-Pradelli conducted, Dino Yannopoulos was stage director and Willam Christensen in charge of choreography. In the limited confines of the small Greek Theatre stage, elaborate scenic methods are out of place; instead, Yannopoulos used a single set, simple yet flexible, which gave ample scope for the seven scenes of the work. Seldom has coordination of artistic resources been employed to better purpose; casts and staffs worked together so that Verdi's great masterpiece revealed new aspects in almost every scene. Miss Price drew a particularly warm response from the audience for her performance in the Nile scene. For us the traditional choreography used in the second act has long been in need of revitalization.

■ The University of California's Opera Workshop, under the guidance of Jan Popper, revived Cimarosa's "The Secret Marriage" with local artists studying under Dr. Popper taking the roles in the merry comedy. W. Derrell Bond as Geronimo and Demy Trevor as Count Robinson made fine impressions, while practically professional performances were given by Peggy Overshiner (Carolina) and Orva Hoskinson (Paulino); Elizabeth Grotegut (Elisetta) and Sue Stark (Fidalma) showed much promise. Fred Harris, of the university's drama department, staged the opera and Dr. Popper and Peggy Donovan played the score on two pianos.

JOSEPH BISKIND

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SEATTLE

■ Season ticket sales for the Seattle Symphony Orchestra are exceptionally good, and conductor Milton Katims is pleasing nearly sold-out houses with his usual excellent programming and a series of interesting guest soloists. Katims' decision to include a contemporary work in each subscription program is drawing considerable approving comment. The opener on Oct. 12 and 13 brought a first performance of the recently-premiered 'Concerto for Five Kettle Drums' by Robert Parris. Meyer Slivka, young tympanist late of the San Francisco Symphony Orchestra and now with Seattle, was soloist. Although the work itself does not seem to be of great consequence, it does offer a long-overdue and not unpleasing opportunity to hear tympani in a solo capacity.

The most arresting portion of the second subscription pair was a magnificent reading of Vaughan Williams' Symphony No. 4 in F Minor. The fact that the rather conservative Monday night audience found the work hard to understand proves Katims' wisdom in playing frequently important present-day works. The compelling score was beautifully conducted and the orchestra responded in kind. Critical praise was unanimous.

Marie-Aimee Warrot, French concert pianist now living in Vancouver, B. C., was soloist in the Liszt A Major concerto. Mme. Warrot, who studied with Emil Von Sauer, Liszt's pupil, displayed vitality and musical intelligence warmly acknowledged by the audience.

The third subscription concerts, Nov. 9 and 10, were a highlight of the season so far. Contralto Claramae Turner won her audiences with artistry and personal warmth as the bewitched Candelas of "El Amor Brujo," Madame Flora in the aria "Am I Afraid" from Menotti's "The Medium," and the sorceress Ulrica singing the invocation from "The Masked Ball." We hope for a return engagement and an opportunity to hear this great contralto voice in a less tormented musical atmosphere.

The Little Orchestra of the Seattle Symphony, with its appeal to the more esoteric of this city's music lovers, opened its season Nov. 1 with an offering called by one critic "a pinnacle in the story of the performing arts in Seattle." Soprano Rita Streich was the guest artist. The collaboration of conductor, orchestra and soloist were tremendously rewarding in Bach's Cantata No. 51, "Praise Ye God Throughout Creation"; Mozart's aria "Ah, Se in Ciel, Benigne Stelle," and the recitative and aria of Zerbinetta in Strauss' "Ariadne auf Naxos." Played, with equal excellence, were Haydn's Symphony No. 49 and Copland's jazzy "Music for the Theater."

Appearance of two guitarists less than two weeks apart was heralded by aficionados of that instrument, and with good reason. Rey de la Torre performed a classical program Oct. 24, and the flamenco artist Carlos Montoyas appeared on Nov. 4.

Opera buffs welcomed the three-day run of the New York Opera Festival here. It was the only professional opera to reach Seattle. The new conductor, Anton Guadagno, seems to have inspired new life in the company. They presented "Madame Butterfly," "Barber of Seville" and "La Boheme." . . . Chamber music in Seattle, at least from the touring groups, received an auspicious beginning with the appearance of the Vegh Quartet for the University of Washington "Friends of Music" series.

GINA BACHAUER, *pianist, and her husband,* ALEC SHERMAN, *right, with Dr.* ROBERT HULL, *conductor of the Fort Worth Symphony, at a recent concert when she played Prokofiev's Piano Concerto No. 3 with the orchestra.*

■ The University of Washington music department this year embarked on its first Summer Festival of the Arts. Musical events included two concerts by the Hungarian String Quartet, the Bob Gilkeson Jazz Forum Orchestra, a prominent local group, and the Festival Opera Company. The latter provided the real highlight with an excellent performance of Puccini's "Gianni Schicchi." Under Stanley Chapple's vigorous direction the entire company captured the broad humor and rollicking pace of the comedy. The Puccini was preceded by Mozart's "The Impresario," providing an entertaining curtain-raiser for the longer work. Again we must bow to Dr. Chapple's enterprise, for any other resident opera for Seattle has not yet appeared on the horizon.

JO ANN D. PATTERSON

FORT WORTH, TEX.

■ The Fort Worth Piano Teachers Forum served a worthy purpose in arranging a dinner at the Woman's Club in honor of Aaron Copland. George Anson, head of the piano department at Texas Wesleyan College, introduced the eminent composer, who spoke about his own Piano Fantasy, written in 1957, which was performed in a concert following the banquet, by Stefan Bardas from the North Texas State College music faculty. Copland's lengthy and provocative piece was able to hold the listener's attention, rigidly uncompromising in its various 12-tone system evolutions as it is. The taxing work found a brilliant interpreter in Mr. Bardas, who infused a painstakingly prepared rendition with vast intellectual and pianistic resources. Mozart's Phantasy in D-minor and Liszt's formidable "Don Juan" Phantasy, in Mr. Bardas' finely wrought performance, rounded out a highly stimulating evening, for which Grace Ward Lankford, chairman, deserves special credit.

■ The Texas Boys' Choir, upon its return from a triumphant European tour with many concerts in England, Holland, France, Austria and Italy, made its first appearance this season in its home town, Fort Worth, at Will Rogers Auditorium, sponsored by the Civic Music Association. The large program comprised sacred music, ranging from Gregorian Chant to Palestrina and Hassler, Monteverdi, Croce and Durante, works by Morley, Purcell, Billings and the "Laudi alla Vergine" by Verdi. In two other concerts this outstanding group gave renditions of so demanding a work as Haydn's "Lord Nelson" Mass, the "Stabat Mater" by Pergolesi, the "Ceremony of Carols" by Benjamin Britten, the Bach Cantata No. 78 and the rarely performed "Ode to St. Cecilia" by Handel. All these works, so different in style, were done under the superb leadership of George Bragg, founder and director of the Choir, who guided this splendid organization to its present state of vocal and musical excellence. It is now among the very finest groups of its kind in the world, as several European critics noted in their glowing reviews.

The Texas Boys' Choir will appear shortly in two concerts with the Dallas Symphony Orchestra, featuring the "Psalmus Hungaricus" by Kodaly and Pergolesi's "Stabat Mater," conducted respectively by Paul Kletzki and Donald Johannos.

■ In three of its scheduled five concerts, the Fort Worth Symphony Orchestra revealed growing homogeneity among its players and well-balanced programs. Indubitably the highlight was the appearance of Gina Bachauer as soloist in Prokofiev's Third Piano Concerto. The distinguished Greek pianist gave a stunning performance of that fiendishly difficult work, which received an ovation from the audience. Mme. Bachauer seems to have reached the peak of her dazzling pianistic powers and her exalted musicianship. The accompaniment by Robert Hull and the orchestra was not, however, in a class with such lofty artistry. The "Carnival" Overture by Dvorak found good tone-balance and a crisply deft interpretation by Dr. Hull and the orchestra. The playing of Mozart's A-major Symphony No. 29 was somewhat pedestrian. It conveyed a little of the Salzburgian master's spirit as the reading of "Death and Transfiguration" revealed of Richard Strauss' soaring tonal universe.

SERGE SAXE

WASHINGTON

■ Washington's growing stature as a musical center has never been so evident as during the first two crowded months of the current season. The Opera Society led off with Mozart's "Don Giovanni," conducted by Paul Callaway, staged by Nathaniel Merrill, designed by Robert O'Hearn, and with a cast including Mildred Allen, Ellen Faull, Maria di Gerlando, Ralph Herbert, Donald Gramm, Charles Bressler, Richard Kuelling and William Wildermann, as previously reported in this column.

Close on the Don's heels came the first home concerts (on successive evenings) of two major symphony orchestras just returned from triumphant official tours. The New York Philharmonic, playing in Constitution Hall 48 hours after its final appearance in London, astonished listeners with the gleaming

freshness of its ensemble, which sounded incomparably better than on last year's visit. Leonard Bernstein's virtuosity as a pianist (in the Beethoven Triple Concerto with Messrs. Corigliano and Varga) was amply demonstrated, then eclipsed in the excitement he put into his reading of Shostakovich's 5th Symphony. The returned travelers were cheered.

■ The National Symphony, also homing after a prodigious Latin-American tour, opened its season with a tribute to recent hosts—Alberto Ginastera's attractive dance suite, "Estancia." Later in the program Menuhin did his most interesting playing of many years in the Bartok violin concerto. In subsequent concerts, the National Symphony has programmed some brilliant young artists, and a modest amount of new or unfamiliar music. Philippe Entremont played the 3rd Prokofieff piano concerto, Jaime Laredo, the young Bolivian violinist who made his first great sensation here, was presented with the Sibelius Concerto as his vehicle. Eleven-year-old Abbott Lee Ruskin was the unperturbed soloist in the 3rd Piano Concerto of Kabalevsky under the composer's baton at the special concert in honor of the visiting Russian musicians.

Virtuoso Ruskin also shared platform honors with the Howard University Choir, Dr. Howard Mitchell and distinguished guest Dimitri Shostakovich. Symphony audiences heard the world premiere of Walter Spencer Huffman's March, Chorale and Variations, a work commissioned by the orchestra under a Ford Foundation grant, and found the piece readily agreeable.

The National Gallery has continued to alternate concerts for chamber orchestra with recitals by promising young American artists. Washington's own Margaret Tolson, an outstanding exponent of contemporary music, played the Shostakovich concerto in C minor with the Gallery orchestra under Richard Bales' direction; at another concert the baritone Alfred Zega offered a first U. S. performance of an unusual work, the "Six Songs of the Impassioned Mohammed" by Karol Szymanowski. This is a cycle worth looking into for delicately exotic new material.

A local soprano, Millicent Tomkins, was heard at the Phillips Gallery in a recital which drew critical praise for both program and performance, especially her singing of Ravel's "Scheherazade." Dr. Rudolph Ganz, mellow and benign, accompanied Esther La Berge in a song program of Swiss music, including works by Honegger, Ansermet and Ganz himself.

■ Late in November the Opera Society offered as its second opera Debussy's "Pelleas et Melisande." Paul Callaway, regular conductor of the Society, drew a marvelously fine-textured performance from the National Symphony men. Jack Brown's settings reached for a poetic ideal, and Bliss Hebert's direction was sensitive. The cast included Adele Addison (Melisande), John Reardon (Pelleas), Gene Boucher (Golaud), Kenneth Smith (Arkel) and Regina Sarfaty (Genevieve). Carol Gilbert was Yniold and Frank Carroll the Doctor, completing a remarkable ensemble.

The Library of Congress has offered its usual series of jewel-like quality. This week's concert, designed to celebrate the memory of Stradivarius, will present Zino Francescatti and Robert Casadesus in three Beethoven sonatas.

At a reception following the gala inaugural concert of the newly-formed Greater Trenton Symphony (l. to r.) are LICIA ALBANESE, *who sang a group of Puccini and Mozart arias;* NICHOLAS HARSANYI, *the new conductor; and* MRS. MARY G. ROEBLING, *president of the new Symphany Ass'n.*

If this is not caviar, what is?

The increasing brilliance and authority of their own orchestra and the rise of their local opera company have made Washingtonians think hard—or at least harder—about the Cultural Center proposed for the Capital. Edward Stone and his handsome plan for the building have both been much in evidence for the last month or so; the allotted site awaits and all that is needed is the money. If the present wave of enthusiasm can be channeled into action on fund-raising, Washington should have its opera house at a not too distant date.

CONSTANCE MELLEN

PHILADELPHIA

■ Yehudi Menuhin, appearing with the Philadelphia Orchestra here for the first time in nine years, introduced the recently discovered Bartok Violin Concerto No. 1, which came to light after the death of Stefi Geyer. The two-part work, written when Bartok, then in his 20s, and Miss Geyer were reportedly in love, may have contained musical portraits of the pair. At any rate, the first movement is romantic and often of ethereal, melting loveliness. The second movement is changing in mood; masculine, tender yet virile; the orchestra is turbulent when it plays alone. Menuhin gave the work its musical and emotional due in a luminous reading. It may yet achieve popularity comparable with the other Bartok concerto that this great artist has fostered. The soloist also gave a fine performance of Bach's Concerto No. 2 in E.

A charming bit of seasonal programming by Eugene Ormandy has his new concertmaster, Anshel Brusilow, playing Vivaldi's "Four Seasons" on as many programs—one for each season. However, it was awkward for Brusilow to start this series on the same program with another violinist (in this case, Menuhin). Brusilow, who opened the program, played the "Autumn" Concerto with burnished tone and in superb musical taste.

The singing of the Temple University Choirs (Robert E. Page, director), featured the first three parts of Bach's "Christmas Oratorio," which Ormandy conducted. Soloists were Phyllis Curtin, Maureen Forrester, Brian Sullivan and Donald Bell.

Ormandy and Charles Munch again happily exchanged podiums for one concert pair, and the Boston guest presented a French program here—Symphonie Fantastique, "Daphnis and Chloe" Suite No. 2 and "La Mer." All were handsomely, authoritatively presented.

The Amerita String Orchestra, 15 members of the Philadelphia Orchestra sponsored by this city's America-Italy Society, presents Italian and American works in an ear-caressing program that usually contains a novelty or two. In the opening program of its third season the group offered Mascagni's charming "Gavotta della Bambole" and an exquisitely expressive Christmas Concerto by Schiassi. Gilbert Johnson, trumpeter, scintillated in a Concerto by Torelli.

■ Anna Moffo, new opera star from Philadelphia by way of Italy, won an unqualified success in the title role of "La Traviata" with the Philadelphia Grand Opera Co., 12 days after she made her Metropolitan Opera debut in the same role. A beautiful and talented actress, she displayed superb vocal control, as in the ending of "Ah! fors' e lui" on a feathery pianissimo. Cesare Valletti and Frank Valentino gave able support. Giuseppe Bamboschek conducted.

Bamboschek also tried his occasional experiment of giving half of "Cav-Pag" with another opera; this time the bill consisted of "Suor Angelica" and "Pagliacci." Claramae Turner as Angelica's aunt dominated the Puccini opera; Jeanette Breval's singing in the title role was variable. "Pagliacci" was much better, with Walter Fredericks, Cesare Bardelli and Christina Carroll. Vernon Hammond, conducting from memory, was superb on the podium for "Pagliacci." . . . The Metropolitan's "Gypsy Baron" made an uneven impression on this observer. Yes, a lot of fun, but what a waste of talent!

Eleanor Steber overcame a poor first act and thereafter sang with dramatic effect in the title role of "Madame Butterfly" with the Philadelphia Lyric Opera Co. Giuseppe di Stefano was the drawing card for the Lyric's "La Boheme," but Elisabeth Carron's Mimi was the more sensitively sung of the major roles . . . The Walden String Quartet proved a superb ensemble in its local bow, playing works of Elliott Carter and Vincent Persichetti.

■ While the Philadelphia Orchestra was on its Southern tour there was opportunity for no less than three major foreign ensembles to visit the Academy of Music for a total of six nights. Jose Greco and his Spanish dance troupe scored their usual hit; the Moscow State Symphony and Poland's Slask dance troupe came here for the first time.

The Moscow orchestra impressed as a responsive group, though not with the glossy, lush tone or technical finesse of our best American orchestras. Their

playing of Russian music, particularly Rachmaninoff's Second Symphony (under Kiril Kondrashin) and Tchaikovsky's Fifth (under Konstantin Ivanov) proved something of a revelation, however, for its directness and lack of any overblown quality.

Emil Gilels gave a crystalline performance of Mozart's Concerto in C before a packed house the first night, and dazzled with the finale of Tchaikovsky's Second Concerto as an encore. The orchestra sounded much better the next night under the authoritative Ivanov in a Tchaikovsky program. Daniel Shafran, with big tone and easy technique, made a stunning local debut as 'cello soloist.

Another Russian visitor was David Oistrakh, who renewed his calling card as a sovereign violinist in the Sibelius and Beethoven Concertos with the Philadelphia Orchestra. Van Cliburn likewise showed artistic depth and versatility, going afield for the first time from the Russian concertos, and playing the Schumann and the Brahms B-flat works with the Orchestra under Ormandy.

■ In the Orchestra's regular series, Ormandy and his players gave most satisfying Wagner and Viennese programs, and Anshel Brusilow and Lorne Munroe starred in the Brahms Double Concerto.

The only new work introduced by Ormandy in a month was "From the Damariscotta," by the late Harl McDonald, former manager of the Orchestra. The title comes from the Maine river near the composer's summer home. The work consists of a Nocturne—slight, melodic, attractive, and lushly scored, and a Waltz—very Viennese.

Jean Madeira illustrated an artist's progress by her ever-improving portrayal of "Carmen," with the Philadelphia Lyric Opera Co. The Metropolitan's production of "Pelleas and Melisande," with Victoria de los Angeles and Theodor Uppman, Morel conducting, was perhaps the most satisfying given here in a quarter century. The Philadelphia Grand Opera pleased in a holiday matinee of "Hansel and Gretel," but to far from a capacity audience. Bamboscheck conducted, with Frances Bible and Sonia Leon in the title roles.

SAMUEL L. SINGER

BOSTON

■ When the wind whistles around the Common, a Bostonian is tempted to get his music from any one of several mellifluous FM stations. Staying at home would seem the height of cozy satisfaction, if we could forget how the Boston Symphony sounded the other night at Symphony Hall, ending the program with a shining recreation of Ravel's "Daphnis et Chloe" suite. On the same program, Charles Munch premiered the Second Symphony of Henri Dutilleux, a commissioned work which arrived a bit overdue for the orchestra's 75th birthday. With the first swirling bars, Dr. Munch entered the euphanasy he gets with French works. The thematic material of the symphony is spread over two orchestras, a larger and a smaller one, which do not contrast, but rather extend and enhance each other. There is a hint of Stravinsky in the slow movement, and of big-band jazz in the last.

The Hall still held echoes of the program Dr. Munch made of Schubert's "Unfinished" Symphony, Mahler's Tenth (also unfinished, except for Krenek's reconstructions), and Loeffler's "Pagan Poem," a poetic and ruminating piece, like the smoke from autumn fires.

Recent guests to the Hall included Eugene Ormandy, who came with his Philadelphia Orchestra, and returned the next week to conduct the Boston Symphony in Messiaen's "Four Symphonic Meditations," Strauss' "Don Juan" and Roy Harris' Third Symphony. Ormandy's wand evoked purpler sonorities, ampler tides of sound than we had been hearing, showing again how this ensemble can give a single-minded response to the touch of a master.

■ The first week of the new year welcomed Aaron Copland back to the podium in one of the most joyously fearless programs we have heard. This popular American composer, who transmits a large supply of kinetic energy through his well-educated baton, led his musicians through sunny performances of Purcell Fantasias for Strings, Haydn's C Minor Symphony, Diamond's "Rounds" for string orchestra, his own First Symphony, and the Symphony Hall premiere of William Schuman's "New England Triptych" on themes from William Billings. The international culture traffic will flow two ways when Copland joins Munch this spring as second conductor on the orchestra's tour of the Orient.

■ At holiday time, choral Boston burst forth in a rash of "Messiahs," some superb and some nondescript. Most notable among these was that prepared by Edward Gilday, the new conductor of the Handel and Haydn Society, with Harold Haugh, tenor, winning special praise . . . Over at MIT, Klaus Liepmann's chorus turned in an uncut rendition from the original score. But in spite of this lavish care, we regret that the noble piece should be worked to the verge of hackneydom, when Christmas music by Schütz, Palestrina, Berlioz, and Saint-Saens (to name a few), waits to be heard . . . John Woodworth, organist and choir director of the Arlington Street Church, varied the diet with a presentation of Bach's "Christmas Oratorio." . . . The Cecilia Society, directed by Theodore Marier, made another variant with the premiere of a Christmas Motet by Daniel Pinkham, "Angeles ad Pastores" for women's voices and brass choir. It has the clarity, the balance of sounding forces, and the quiet invention that characterize Pinkham's works . . . The Chorus Pro Musica, under Alfred Nash Patterson, Boston's foremost singers, celebrated its tenth year with a festive recreation of Bach's B Minor Mass, featuring resplendent solo performances by Phyllis Curtin, soprano, Florence Kopleff, contralto, Robert Price, tenor, and Mac Morgan, baritone.

Two piano recitals were given by two artists, both French. Casadesus, playing at Symphony Hall, seemed a little ill at ease with Beethoven's Sonata in C Minor, Op. 112, but wholly himself in the more objective dances of Ravel's "Valses Nobles et Sentimentales," and Chabrier's "Bourree Fantasque. " . . . The Boston debut recital of Serge Conus included sonatas by Beethoven, Chopin and Liszt, and revealed a virtuoso who combines the brandishing fury of the Russian School with a deep vein of pathos. He has been brought to the USA to head the artist faculty of the Boston Conservatory.

■ The department of "old" music is thriving in Boston. James Aliferis, president of the New England Conservatory of Music, introduced his Chamber Singers in an interesting program . . . Alfred Deller, British counter-tenor, came to town, bringing with him Desmond Dupré for the lute and Robert Conant for the harpsichord, to make vibrant music from Monteverdi through Purcell . . . The local chapter of the American Recorder Society sponsored a workshop and recital by Carl Dolmetsch, recorder, and Joseph Saxby, harpsichordist, which showed the same initiated passion that animated the work of his celebrated father, Arnold Dolmetsch.

Among the grander affairs of musical state, there was room for more local receptions, like the concerts of the Boston and Cambridge Civic Symphonies. The Boston group, under Paul Cherkassky, is the older of the two, and has probably brought about as much dusting off of fiddles and polishing of horns as any civic orchestra anywhere. Still, it was unnerving to witness France Burnett, the musicianly soloist, having more than her share of steering to do through Rachmaninoff's Second Piano Concerto.

Across the River Charles, Victor Manusevitch's newer group (their second season) gave exciting readings of Brahms' "Tragic" Overture and Schumann's "Concertstuecke for Four Horns," a curiosity that, for all its contrivance, hardly proves that four French horns are more of a match for an orchestra than one. The same concert saw the American debut of Evelyn Crochet, French pianist, who placed next to Van Cliburn in the Tchaikovsky competition and was brought to this

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country as a protegée of Rudolf Serkin. Her future artistic growth is assured by her already sure pianism, and musical feeling as fine as it is deep.

The Contemporary Music Society sponsored the Walden Quartet in string music by Irving Fine, Gunther Schuller and Elliott Carter . . . Allan Sly gave another distinguished annual organ recital in MIT's cylindrical chimney of a chapel . . .

Sarah Caldwell's Opera Group launched Offenbach's "Voyage to the Moon" from a short stand in Boston, from which it left for a cross-country tour that had already amassed half a million dollars worth of advance ticket sales, a prospect that should bring a touch of stratospheric headiness to all opera lovers. At home, members of the troupe, under the direction of Osbourne McConathy, presented a Christmas surprise, "Hansel and Gretel," to several thousand children in the Donnelly Memorial. This glistening musical delight was made even more attractive, at least to the kiddies, by a hut of real gingerbread, and by a Hansel and Gretel who went skipping up the aisles to sing and strew their goodies.

The second concert of the Boston Morning Musicales made a recital debut here for Theodor Uppman, the fine young baritone of the Metropolitan Opera. His vocalism easily carries his warmth of feeling, and his diction in any language is perfect; indeed, he gives a remarkable impression of sincerity and sanity in his art. ROBERT W. DUMM

PITTSBURGH

■ The first four concerts of the Pittsburgh Symphony's 33rd season, under William Steinberg's baton, were rich in artistry and attractive in program material. The opening list brought Mahler's "Das Lied von der Erde" commemorating the 100th anniversary of the composer's birth. The soloists were Richard Cassily, tenor, and Lucretia West, mezzo-soprano. The Mozart-Busoni "Don Giovanni" overture and Schubert's 5th symphony completed the concert.

The second pair of events featured Robert Casadesus as soloist in Mozart's C-minor piano concerto (K. 491) and Franck's "Symphonic Variations." The orchestra contributed Gabrieli's "Sonata Pian e Forte for Two Instrumental Choirs" and Vaughan Williams' 9th symphony.

Yehudi Menuhin's violin artistry, commanding the third pair of events, gave a brilliant unfoldment of Elgar's Violin Concerto, in a list also including Respighi's "The Birds" and Hindemith's "Pittsburgh Symphony." In another concert, Luigi Nono's "Due espressioni per orchestra" received its American premiere. This challenging piece, in line with the creative musical thought of our era, was well received, as were Bruckner's 4th Symphony and Schumann's 'cello concerto played superbly by Theo Salzman, the orchestra's principal 'cellist.

■ General (also Music) Director Richard Karp led the Pittsburgh Opera in two performances of "Lohengrin" to open its 20th season. Eleanor Steber ennobled the role of Elsa, Margaret Harshaw imbued the part of Ortrud with vocal and dramatic power, and Howard Vandenberg added luster to the title role. Four more pairs of operas will be given: "Aida," "Barber of Seville," "Traviata" and "Carmen."

Ingrid Haebler, Viennese pianist, gave the opening recital of the YM & WHA annual series, playing Haydn, Mozart and Schubert Sonatas and Mozart's C-minor "Fantasy." Her performance revealed clarity and impressive technique.

The Pittsburgh Symphony, under Steinberg, went to suburban Mt. Lebanon for a concert on the Music for Mt. Lebanon series managed by F. S. Olmsted. A popular list divided interest with violin soloist Berl Senofsky's facile and mellow playing of Beethoven's concerto . . . Dynamic piano playing characterized the recital played by Gina Bachauer under Music Guild auspices at Carnegie Music Hall.

■ The Pennsylvania State Music Teachers Association is set to recommend certification of music teachers. At its ninth annual convention here it advocated as requirements ten years of instruction; six years' teaching experience; presentation of two pupils before a board of judges; and an essay on one particular teaching problem. A piano recital by Johana Harris and a panel discussion of music instructors from each of Pittsburgh's five colleges were part of the program. Arthur Loesser, head of the Cleveland Institute piano department and Cleveland *Press* music critic, discussed "Fundamental Problems in Music Teaching," and Homer Wickline directed a program played by his Antient Concert group . . . The latter group opened its own series with an interesting concert by Carl Dolmetsch, recorder, and Joseph Saxby, harpsichord.

Jose Iturbi gave a sparkling piano recital under Music Guild auspices, enchanting a large audience . . . The ever-welcome Budapest String Quartet launched the current season of the New Friends of Music with playing of magnificent artistry that won an ovation . . . Boris Goldovsky's opera troupe of 50 presented "Aida" in opening the Music for Mt. Lebanon annual series which embraces five events, all practically sold out. Among the principals were Ronald Holgate, Jacqueline Bazinet, Nancy Williams and Ara Beberian. Conductors with the company are Karlos Moser and Fred Popper.

■ Free organ recitals in Pittsburgh have been a happy part of the music season for many years. The gratis events at Carnegie Institute and those at Northside Carnegie Hall have maintained a high standard. At Carnegie Institute Dr. Marshall Bidwell recently began his 28th season, also the 65th since the inception of these events. At the opening concert he gave the same program played by Frederic Archer at the dedication of Music Hall, Nov. 5, 1895. Victor Hill was soloist in Mozart's Piano Concerto in C minor . . . Paul Koch has begun his seventh year at the Northside Carnegie Hall console as City Organist. He succeeded his brilliant father, Dr. Caspar P. Koch, who held the post for 50 years. Guest soloists continue to feature these events, and this season's first were Ruth Ann McCoy, soprano, and Walter Beck, tenor.

RALPH LEWANDO

CLEVELAND

■ Contemporary music and first performances at the first nine pairs of Symphony concerts in the current season offered some engrossing fare. Under George Szell's baton we heard the Benjamin Lees Symphony No. 2, which was received most favorably and introduced music of an ingratiating sort by a skilled musician who molded his material with sympathetic care. Bartok's Piano Concerto No. 3 was entrusted to the efficient pianist Jacob Lateiner whose precise rhythmic sense enveloped this less strident composition of the Hungarian master with considerable grace. Ravel's Piano Concerto for the Left Hand found an able interpreter in Robert Casadesus. In contrast to Ravel's music Robert and Gaby Casadesus gave an exquisite performance of Mozart's Concerto for Two Pianos in E flat, resulting in an ovation.

By far the most controversial work in the contemporary category was the Piano Concerto, Op. 42, by Arnold Schönberg in the hands of that fabulous young pianist, scholar and composer, Glenn Gould, whose other specialty—J.S. Bach—also was featured on this same program in the form of the Brandenburg Concerto No. 5 in D major with the able assistance of Concertmaster Josef Gingold and Maurice Sharp, flute. The conductor on this memorable occasion was the young assistant conductor, Louis Lane, whose handling of the difficult score was admirable and provided one of the most exciting concerts of the season.

In a special concert under the auspices of the Women's Committee of Cleveland Orchestra, Gould took to the podium to explain and illustrate the Schönberg work. Here his scholarly exposition and knowledge of music shone brilliantly. As a composer he again garnered laurels of a superior kind. His String Quartet composed at the age of 22 is a powerful work of imagination and solid musical values—a fusion of romance and modernism produced a work of magnetism and exotic charm. The work received a splendid performance by the Symphonia Quartet consisting of Kurt Loebel, Elmer Setzer, Tom Brennand and Thomas Liberti. It was heard on this occasion for the first time in the United States. All in all this was something of a Glenn Gould Festival week.

The composer was called to acknowledge applause for the world premiere of the Flemish Overture, "Homage to Peter Breughel," by Jan Meyerowitz. This was a feature of the concert conducted by Associate Conductor Robert Shaw; Flemish folk music was skillfully employed in this excellent work . . . With the assistance of the wonderful Cleveland Orchestra Chorus, the "Te Deum" by Verdi was heard for the first time at these concerts; it was an inspiring performance . . . In her Cleveland debut Gina Bachauer was feted for a superlative rendition of the Rachmaninoff Third Concerto.

The youngest soloist ever to appear on the stage of Severance Hall was 11-year-old Carol Sindell—a tiny mite of great musical endowment. Her uncanny performance of the Mendelssohn Violin Concerto stunned musicians and critics alike. A student of Josef Gingold, he will steer her training until further study under Ivan Galamian. A sold out house cheered the young artist.

The Vienna Philharmonic with von Karajan at the helm, was an eagerly welcomed event in the Bernardi Concert course. Everything was steeped in mellow beauty and charm . . . The same management brought Lorin Hollander to the stage of Music Hall. The classics are still somewhat of a mystery to the young man of efficient and powerful finger agility but the contemporary repertoire fared well due to his unusual digitary skill. ROSE WIDDER

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CINCINNATI

■ Controversial Glenn Gould was the spectacular feature of the Cincinnati Symphony Orchestra's sixth program (Nov. 20, 21) which accounted for the SRO sign at Music Hall. Having severely criticized the artist at a previous hearing for his undignified platform manner, this observer was quite unprepared for his sensitive handling of the Beethoven Fourth Piano Concerto. Gould's innate lyricism, by keeping disturbing mannerisms at a minimum, invested the work with a restrained passion and an unusual aura of pastel colors. And yet, more dynamism and a more virile approach would have been preferable. It was wonderful Gould, but scarcely Beethoven. The concert was ushered in by the uncompromising "Symphony for Strings," the fifth of such works by William Schuman. It showed off the orchestra's string section to perfection in a first performance for Cincinnati.

For the novelty of the 7th concert pair, conductor Max Rudolf chose the "Ritornello" of Swedish composer Ingvar Lindholm. This U. S. premiere required for its presentation eight percussionists. Its style is a synthesis of various 20th-century composing techniques, ranging from 12-tone rows through Impressionism, with many hard, brutal rhythmic effects. The orchestra did its task skillfully, but the conservative Cincinnati listeners expressed their vociferous preference for the later virtuosic and truly magnificent reading of the Tchaikovsky "Pathetique" Symphony. Seventeen-year-old Michael Vitale was the soloist in the Mendelssohn Violin Concerto. Gifted with a bright tone and more than adequate technical facility, the young artist's performance nevertheless lacked luster in its spiritual content.

Rudolf gave a discerning, firmly integrated and completely sympathetic rendition for the first time to Cincinnati symphony audiences of the Bartok "Music for String Instruments, Percussion and Celesta" on Dec. 4, 5. His was a masterly performance. So was Claudio Arrau's reading of the Brahms B-flat Piano Concerto No. 2. This was manly playing in the grand manner that set pulses to racing—a painting of tonal pictures with bright splashes of color, not watery pastel shadings that apologize for their very existence. Orchestra and conductor equalled the soloist in the splendor of their support.

A greatly slimmed-down Eileen Farrell was the irresistible attraction of the Cincinnati Symphony Orchestra's ninth (all-Wagner) program of Dec. 11, 12. Soaring unfettered above Max Rudolf's expertly projected instrumental background, Miss Farrell's voice swept everything imperiously before it, although one missed some of its former velvety quality and also the sense of self-identification so necessary to operatic characterization. (It certainly should not be necessary, however, for an artist of Miss Farrell's standing to sing "Dich, teure Halle" and "Elsa's Dream" from the music.) The entire first act of "Die Walküre," which consumed the latter half of the program, was a poor choice. It does not lend itself well to concert presentation. Here Miss Farrell had the able assistance of Spelios Constantine as Hunding and the somewhat inadequate support of Howard Vandenberg as Siegmund. Throughout, it was Miss Farrell's voice that lent whatever brilliance the evening possessed.

■ A noble projection of the Beethoven "Eroica" Symphony made the Dec. 18, 19 concerts memorable. The world premiere of Henry Humphreys' "Christmas Fantasy Overture" was another feature of the program. In it the composer uses four melodies appropriate to the season, one by Bach, two traditional Polish carols and an original melody, treating them freely in the fantasy form. It is pleasing music to which the audience responded favorably.

Ill health prevented this reporter from hearing the light and agreeable New Year's concert (Dec. 31, Jan. 2), but from all accounts the U. S. premiere of Gunther Schuller's "Contours" was received with reactions that veered from shocked amazement to downright disbelief. Cincinnatians simply do not like wispy, unmelodic Webern-like effects—the kind that Pleasants calls "the atomization of sound."

On the recital platform, Phillippe Entremont, representing the College-Conservatory Artist Series, made a most favorable impression with a piano list on Nov. 17, while Maureen Forrester, contralto, singing for the Cincinnati Matinee Musicale Club, on Nov. 23, established herself as an artist of highest distinction. Her voice has a bright sheen, enviable pianissimos, and the singer herself makes keen use of interpretive ability, personal charm and emotional projection. She had the cooperative assistance of Charles Reiner in a program of unusually interesting content . . . On Dec. 2, some of Cincinnati's most gifted musicians: Sigmund and Babette Effron, and Robert Sayre, all of them from the Cincinnati Symphony Orchestra gave invaluable support to the New Music Society in local premieres of works by Ellis Kohs, Nikolai Lopatnikoff and Walter Piston. LOUIS JOHN JOHNEN

NEW SCHOOL FOR SOCIAL RESEARCH

Concert Honoring Luigi Dallapiccola, Dec. 13, A—Apart from a performance of Mozart's Trio in E flat, K.498, for clarinet, viola and piano, this concert was devoted to the music of Luigi Dallapiccola, certainly one of the most important Italian composers of this century. In "Due Liriche di Anacreonte" there is sharp dramatic contrast from the graceful counterpoint of the first lyric to the jagged insistence of the second. Elisabeth Soederstroem, of the Metropolitan, was the soprano soloist and the composer directed the ensemble of two clarinets, viola and piano. In the second section, problems of balance were not quite mastered and the vocal line was sometimes obscured.

After the intermission, Caspar Cassado gave a dedicated performance of the Ciaccona, Intermezzo e Adagio for unaccompanied 'cello. Before playing, the 'cellist spoke of the work's wartime genesis, and indicated that this might be the U. S. premiere. The music moves from a genuine intensity in the first two sections to a religious serenity in the Adagio; the performer seemed the ideal interpreter for this beautiful and moving work, which is dedicated to him.

The concert ended with the "Goethe-Lieder" for soprano and a family of three clarinets. Miss Soederstroem admirably created the intimate, chamber-music quality of these songs, characterized by their dodecaphonic polyphony and elusive romanticism. P. D.

The International Scene

President GIOVANNI GRONCHI *of Italy Congratulates soprano* ANTONIETTA STELLA *after the opening night at the Teatro Dell'Opera in Rome. She sang Amelia in "Ballo in Maschera" in a new production staged by* MARGHERITA WALLMAN *and conducted by* GABRIELE SANTINI. *Tenor* GIUSEPPE DI STEFANO *is seen in the background.*

ROME

■ According to tradition, the Rome Opera inaugurated its winter season on Boxing Day, with the usual glamour and all the "frills" deemed obligatory for such occasions: white tie for the men; long-skirted Dior models and boxes decorated with 8000 carnations. That "Ballo in Maschera" of Verdi was selected for the opening night was in itself no exciting choice, for this opera ranks on both continents among the most frequently performed (and most often maltreated)! pieces of the whole repertory.

What made this revival remarkable was that, to honor the centenary of the first performance of Verdi's masterwork (which started its triumphant career in Rome on Feb. 17, 1859, it was presented with its original libretto. This in 1859, was deemed impossibly revolutionary, because it was based on the murder of King Gustav of Sweden. At that time kings were not to be murdered on the stage, and thus the names of the personages of Antonio Somma's plot were changed to more harmless ones. But this time in Rome one did not meet the usual Amelias and Governors of Boston, the Counts of Born and Ribbongs. There was the Court of Sweden in its original atmosphere, and Margherita Wallman, who has established herself in a leading position among Italian stage directors, succeeded perfectly in amalgamating scene and music into a perfect unity.

Heavy outbursts of applause greeted conductor Gabriele Santini and the chief singers, including Antonietta Stella (who seems to rank today close to Callas and Tebaldi as a favorite here), Giuseppe Di Stefano and Ettore Bastianini in leading roles.

The fact that President Gronchi of the Italian Republic was present in his box from the first to the last note and evidently enjoyed the evening added the final touch of kudos to the occasion.

GISELLA SELDEN-GOTH

PARIS

■ The National Lyric Theatres have been less active since the new productions of last month ("Carmen," "Orpheus," and "Le Chateau de Barbe-Bleue"). The Opera did, however, give the first performance of a new ballet, "Conte Cruel," a romantic ballet drawn from a tale by Villiers de l'Isle-Adam, with music by George Delerue. The score is cleverly written, profoundly expressive and with the unusual merit of being extremely rhythmic and danceable. The fine baroque settings were designed by Delfau. The choreography of George Skibine is based on a suite of pas de deux, which he danced with his wife, Marjorie Tallchief, whose superb technique was once again much admired. During the evening the Legion d'Honneur was awarded to Lycette Darsonval, former *danseuse étoile* and at present professor of dance at the Opéra.

■ Every year Maurice Lehmann, former director of the Opéra and at present director of the Théatre du Chatelet, puts on a lavishly staged operetta in the latter theatre, which belongs to the city of Paris. This year's production is entitled "Secret de Marco Polo," and the scene is laid in the China of the time of that famous navigator. The music of Francis Lopez and Paul Bonneau is often based on the scales of the Far East, and employs a large percussion section. The charming melodies were written specially for the popular singer, Luis Mariano, and the excellent coloratura, Janine Ervil. The well-disciplined ballets recall those of the Pekin Opera, and the staging is lavish and at the same time tasteful—all of which contributes to the great success of this "operetta-show."

The Zambra troupe from Madrid is equally successful at the Théatre des Champs-Elysées. It is the first time that we have had in Paris so faithful and evocative a reconstitution of Flamenco songs and dances. The dancers, the "cantores," and the famous Flamenco artist, Rosa Duran are the guardians of these folk traditions which they are reviving in their pure beauty.

The Concerts-Oubradous gave a first performance of "Le Tombeau de Mireille," composed by Henri Tomasi in honor of the centenary of the famous poem by Mistral. The work is written for a *galoubet* (a sort of rustic flute) and a tambourin accompanied by a chamber orchestra which includes a harpsichord. It was quite a challenge to include the primitive flute of the farandoleurs of Provence among the fully evolved instruments of the modern orchestra. Tomasi mastered the problems with skill and charm.

■ The titular chief of the Lamoureux Orchestra, Igor Markevitch, returned to accompany Clara Haskil, known as "the poetess of the piano" in Beethoven's Third Concerto. At the same concert the conductor Hermann Scherchen introduced some previously unpublished fragments by Schoenberg, and a curious work by the Greek composer Janix Xenakis, "Achorripsis," written for an orchestra of soloists, and based on a strict algebraic calculation of probabilities. The resulting sonority was a sort of agitation, sometimes delicate, and sometimes violent and brutal. The reactions to this novelty were mixed, to say the least.

At the Société des Concerts the American conductor Lorin Maazel whose success here has been somewhat debatable up to now, achieved a well-deserved triumph with a performance of Ravel's "L'Enfant et les Sortilèges." This music, which is so refined, has seldom received so flexible, so poetic, so vital performance. The complete assimilation of such a difficult score in its smallest details and by memory is a prodigious feat.

Andor Foldes gave a superb performance of Beethoven's Second Concerto with the Orchestre National de la Radio under the baton of the American conductor Dean Dixon.

Among our eminent visitors I must mention the conductors Karl Muenchinger, Constantin Silvestri and Ed. Pendleton; the pianists Yankoff, Ciccolini, and the young Turk Idil Biret; the great violinist Erica Morini, and the famous flute and harpsichord duo, J. P. Rampal and R. Veyron-Lacroix, just back from a long tour in the United States.

SUZANNE DEMARQUEZ

LONDON

■ Covent Garden's Christmas treat was a new production of "Cavalleria Rusticana" and "Pagliacci," mounted for the first time by the home team. The indefatigable Siamese twins of opera were both designed and produced by Franco Zeffirelli, who won widespread plaudits for his naturalistic style of staging. A few, myself included, were less impressed. Zeffirelli went so far as to garb the women's chorus in original period corsets rather than have copies made, imported shawls and pony-trappings from Sicily and crowded the

stage with so much literal incident that the singing came almost as an afterthought.

Within these limits there were splendid performances by Amy Shuard and Charles Craig in "Cav," conducted by Edward Downes, and by Jon Vickers, Geraint Evans (lately back from his American debut at San Francisco) and Joan Carlyle under Bryan Balkwill's baton in "Pag."

Zeffirelli also designed new costumes for Joan Sutherland in an otherwise nondescript revival of "La Traviata" in January. Since her Callas-sized triumph in "Lucia de Lammermoor" a year ago, which launched her into the international class with a successful Vienna debut and forthcoming appearances at Venice, Paris and Glyndebourne, Miss Sutherland's next part had been eagerly awaited. Unhappily she was not in good voice (laryngitis cancelled at least two subsequent appearances) and she seemed by no means confident of the part. Yet there were unmistakable signs in her performance to suggest that before long Violetta will be as much her role as Lucia is already.

Disappointment likewise tinged Elisabeth Schwarzkopf's first appearance here as the Marschallin in "Der Rosenkavalier." Over-playful in the first act and tonally cold in the last, her performance was so artificially conceived as to appear heartless in this most heartfelt of characters. Not so Sena Jurinac, whose wondrous Octavian I shall remember to my dying day, while Kurt Boehme's Ochs was richly robust without caricature. Georg Solti's conducting, in his London opera debut, was eloquent but lacked tenderness.

Other Covent Garden revivals have been a variable "Aida" (Joan Hammond) and "Salome" (Inge Borkh) and an enjoyable "Carmen" (Gloria Lane, Jon Vickers; John Pritchard conducting). The Royal Opera House has published a second Report and Accounts for the year ending last March. It strongly defends international guest artists and a reversion to more original-language performances on box-office grounds, implores the State to take responsibility for maintaining the building on the same basis as national museums and art galleries and discloses a deficit for the year of £24,455 (about $68,500).

■ At Sadler's Wells, "Katya Kabanova" was revived, and "Tannhäuser" staged for the first time. Wagner was boldly attempted but required more experienced handling in production and performance. Janacek's tragedy, as intense musically as it is dramatically, renewed its vivid impact in Dennis Arundell's sensitive production and perceptive conducting by Charles Mackerras. A new venture has been started at the same theater, sponsored by children's concert benefactors Sir Robert and Lady Mayer, of providing occasional repertory performances at cheap prices for young people in the 15-25 age-group. The object is to encourage opera audiences of the future. Rossini's "La Cenerentola" and three others chosen for this season were all SRO in advance.

Off-beat opera is rare in a country with only two permanent opera houses, both in London, but Mussorgsky's "Khovanshchina" came our way when students at Oxford University produced it in December. In spite of a loose, lumbering plot, the music proved rewarding in richness of monologues and choral ensembles. A vivid impression of it was given under the direction of Professor J. A. Westrup, who had prepared a new English version. For Busoni's "Doktor Faust" we had to be content with a concert performance (heavily cut) by the London Philharmonic Orchestra aind Choir under Sir Adrian Boult and Dietrich Fischer-Dieskau leading the soloists. Striking as some parts were, the life's thought and experience that Busoni crowded into it was too much for the musical invention to carry.

■ More significant in our concert life was the performance, at the Royal Festival Hall in December, of two works by Alban Berg within six days. Hitherto one slice of Berg a year has been rare enough. John Pritchard conducted the London Philharmonic in Three Fragments from "Wozzeck" with such accomplishment that Covent Garden need not lack for a conductor if ever the management can be persuaded to revive the production which has been deep-frozen since 1952. Berg's early, expansive "Three Orchestral Pieces," Op. 6, were lucidly shaped by Norman Del Mar and the Royal Philharmonic. Radical updating of B.B.C. programs has followed the appointment of former critic William Glock as Controller of Music, with "Le marteau sans maitre" of French *pointilliste* Pierre Boulez intrepidly leading off a new series of public chamber concerts, each featuring modern music prominently. Reactions are awaited with interest.

In Brief: Climax of Sir Thomas Beecham's temporary return from self-imposed exile was a memorable performance of the Berlioz "Requiem" . . . Pianist Andor Foldes forsook keyboard for the baton, but his conducting debut at Festival Hall found less favor than his pianism . . . Gary Graffman stuck to his virtuoso guns and scored a repeat success . . . Negro mezzo Grace Bumbry, signed for Paris and Basle Operas this year, had a triumphant London debut recital . . . Modern Jazz Quartet on second British tour touched off violent controversies among jazz pundits, but kept others happy . . . Film of the Royal Ballet by Paul Czinner, who made the Bolshoi Ballet film, hailed on all sides; it has Fonteyn and company in "Ondine," "Firebird" and "Swan Lake," Act 2 . . . Philippine Dance Company's colorful program widely welcomed on London opening, though so much sweetness and charm seemed cloying . . . Roland Petit's full-length "Cyrano de Bergerac" ballet suffered for want of choreographic invention and musical sustenance . . . Festival Ballet declined to invite Press reviews of annual Christmas "Nutcracker," traded instead on year-old notices for publicity . . . Benjamin Britten's preparing two versions of his new opera, "A Midsummer Night's Dream"—small-size for Aldeburgh Festival premiere, large-size for Covent Garden presentation next fall.

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MONTEVIDEO

■ For years Montevideo has not known such an active season. The highlights, so far, have been the visit of the Washington National Symphony, with Howard Mitchell conducting, and the first audition in Uruguay of an electronic composition presented by Silvio Aladjem and the National Symphony (of Uruguay) in the series of concerts sponsored by the Artigas-Washington Library.

The Washington National Symphony gave four concerts at which crowds stormed the hall. It was a nice gesture of the visitors to invite as guests two of the leading local pianists, Fanny Ingold, who played the Mozart D minor concert, and Nybia Mariño, who gave a thrilling performance of Gershwin's Concerto. Lloyd Geisler conducted a special concert for children, which turned out to be a most fruitful experience.

The Artigas-Washington Library sponsored a series of concerts dealing with "Contemporary North American Music." It was an excellent idea to offer the general direction to Silvio Aladjem, who returned recently from the United States, where he spent five months as guest of the U. S. State Department. Nineteen composers were presented, including well-known ones such as Piston, Riegger and Ives, and some less familiar here. Especially interesting were, among others, the works by Halsey Stevens, Howard Whittaker and Leon Kirchner. This series closed with a concert by the National Symphony under Aladjem, listing Alan Hovhaness' "October Mountain;" Leonard Bernstein's "Serenade for violin and orchestra" with Israel Chorberg as soloist, and Luening and Ussachevsky's "Rhapsodic Variations for Tape Recorder and Orchestra." An unusual success was won by this series, considered unanimously by the press as one of the most important musical events in the last few years. Mr. Aladjem preceded each concert with a talk on contemporary musical creation in the United States.

■ The National Opera continued its usual season, in which it is important to mention the presentation of Ravel's "L'Heure Espagnole" and Stravinsky's "Mavra." The symphonic season was rather poor in famous names, but, rich in first hearings. Among others on the podium we greeted the Chilean Victor Tevah, the German Thomas Baldner, the Swiss Edwin Fischer.

Purcell's tercentenary and Handel's bicentenary were remembered with several performances, among which the best were "Messiah" and "Giulio Cesare" by Handel, conducted by Eric Simon, and Purcell's "The Fairy Queen," led by Aladjem with the AUCI Symphony Orchestra. The latter presented the rare cantata "Apollo and Daphne" in a Handel Festival, which together with several concerts and recitals and an exhibition, completed AUCI's participation in these festivals.

Four special performances were given by the German Opera Group conducted by A. Kranhals. Wagner's "Walkiria" and Mozart's "Abduction from the Seraglio" were presented most successfully.

Recitals proved to be more popular this year than in other recent seasons. The highlight was Bach's "Goldberg Variations" performed by the distinguished Uruguayan harpsichordist Mercedes Olivera, who will leave soon for Europe.

■ Montevideo has seen the birth of a new Symphony Orchestra, the Orquesta Municipal conducted by Carlos Estrada and sponsored by the city Government. It is too early to judge the achievements of this new orchestra, but it fulfills the needs of the ever-increasing musical life of our city, which now has three permanent orchestras: the National Orchestra, the AUCI orchestra and the Orquesta Municipal. The new group will give two concerts a week, with repeated programs.

Other events of the season include the South American Music Festivals, which opened some time ago: the spring National Opera season; the National Ballet season, delayed this year, a popular symphonic season, and the presentation of a new opera company, created early this year under the general musical direction of Mr. Aladjem.

S. M. GOLDBERG

BERLIN

■ The German musical scene has been enlivened recently by new musical productions and revivals. The Donaueschingen Festival in October introduced music written in memory of its late patron, Prince Max Eugen of Fuerstenburg—a 7-measure" Epitaphium" by Stravinsky, heard recently in a New York concert; an "Elegy" by Wolfgang Fortner composed to a prelude to his unreleased "Impromptus," and "Tombeau," by Pierre Boulez. The latter two works were set to words by Hölderlin and Mallarmé, respectively. A concert was led by Boulez which included recent music of advanced trends by Goffredo Petrassi, Sven Baeck and Luciano Berio. The same list brought to hearing Bartok's "Marvellous Mandarin" ballet score. This festival also had a memorial concert dedicated to Webern. Boulez led a visiting French ensemble in a work by himself, another by Wlodzimierz Kotonski of Poland, and Gilbert Amy's "Mouvement" for 17 instruments.

■ Among modern works heard in Berlin recently was a concert of compositions by Hans Werner Henze, with the composer directing the program. Presented were his music to a pantomime, the world premiere of his Piano Sonata (Klaus Billing, soloist), and his "Kam-

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mermusik 1958" a cantata using words by Hölderlin. There was also a work for tenor, guitar and strings.

A great impression was made, during the recent Berlin Festival, by Jerome Robbins' Ballet from the U. S. which appeared to a delighted throng, which applauded especially "The Concert," while the "Prelude to the Afternoon of a Faun" and "Moves," the latter without scenery and music, also impressed.

■ Among operatic rarities, beside Schönberg's "Moses and Aaron," previously reviewed in these columns as part of the Berlin Festival, other cities presented their quota.

The Hessian State Theatre in Cassel opened its doors for the first time in September with the premiere of Rudolf Wagner-Regeny's one-act opera "Prometheus," based on a work by Aeschylus, with addition of excerpts from other Attic poets, Goethe and others. The work is more epic than dramatic, with little action, and was conducted by Paul Schmitz, with production by Hermann Schaffner.

Giselher Klebe, youthful German composer, contributed a new opera in a single act, "The Murder of Caesar," as the opening event of the Essen Theatre, which commissioned the work. This half-hour score is composed of four episodes showing the conspiracy, the funeral orations and the final clamor of the crowd for vengeance. In the finale tape recordings are used to add to the discordant effect of chorus and orchestra. The producer was the gifted Guenther Roth and Gustav Koenig conducted the novelty.

In Duesseldorf the first performance in Germany of Shostakovich's opera "Lady Macbeth of Mzensk" was recently given with Erika Wien excellent in the title role, and Randolph Symonette, American basso, as the brutal old husband Boris and Rudolf Franl as her young lover Sergei. Herlischka directed the opera, with Alberto Erede as a fine conductor. The work was received tepidly at the beginning but interest mounted as it progressed.

VIENNA

■ When the Vienna Philharmonic with its chief conductor, Herbert von Karajan, returned, great expectations arose as to the adaptation of Gluck's "Orfeo ed Eurydice." "Adaptation" it is justly styled, insofar as the opera had been performed just a few months ago during the Salzburg Festival. Oscar Fritz Schuh produced it, Caspar Neher did the sets and Karajan directed the opera. The names of these artists and, those of the singers, prophesied a great first night. The performance itself, however, could not gain such high praise as was expected. Even more: the result was surprisingly poor.

The reasons for this disappointment are numerous. Among the most important ones, however, may be stated the poor scenic design by Neher, further aggravated by Schuh's way of production. The "Felsenreitschule" in Salzburg where the opus was performed last summer, may have offered a much better setting, it is true, and more possibilities for realizing the ideas of staging the work. It seems to me that Neher and Schuh did not enough consider the new situation of the State Opera stage. The third (and least) failure was the ballet arranged by Dimitrije Parlic. Parlic's uninspired choreography did not fulfill the function which the ballet is allotted in the opus and which was, above all, originally and intentionally allotted to it by Gluck.

There was also a conspicuous fault with the arrangement and number of instruments (especially basses and 'celli) employed by Karajan. The conductor may be reproached for having forgotten that there are different acoustic situations and possibilities in Vienna and Salzburg—in an opera house and in the open air. (The same argument can be brought forth against Neher and Schuh, as has been discussed above.) Moreover, it is very easy to augment this argument by way of going through the history of music. The concise Italian adaptation of the text by Calzabigi, the omitting of the overture, and the lack of a heavy soprano voice for Eros' part contributed to the unsatisfying result.

Among the singers, Wilma Lipp may be given the laurels. Her interpretation of Eurydice surpassed even Simionato's excellent Orfeo. Anneliese Rothenberger sang the part of Eros. The excellent playing of the Vienna Philharmonic met with greatest applause, as well as the work of Karajan.

■ The next months will bring the first performance of "Prince Igor" by Borodin (conducted by Lovro v. Matacic and produced by Paul Hager). Francesco Molinari-Pradelli will direct "Andre Chenier" by Giordano. Karl Boehm will conduct a new production of Strauss' "Capriccio" (the producer will be Rudolf Hartmann). The chief conductor and manager, Karajan, will produce and direct "Götterdämmerung" during the "Wiener Festwochen." A new "La Boheme" will be staged in April and, assisted by the Italian producer Piero Zuffi, "Murder in the Cathedral" by Pizzetti, will also be introduced.

GERHARD BRUNNER

MAINZ

■ A festival concert opened the Gutenberg Festival in Mainz this year. The noted pianist Wilhelm Kempff played three piano concertos in one program, this being a magnet that filled the house. Bach's F minor concerto was interpreted with virtuosity and powerful sonority, suggesting a transcription of an organ work. Mozart's Piano Concerto in B major, K. V 467, revealed a mastery in tonal shading and in subtle transitions. Beethoven's Fifth Piano Concerto was done with warm cantilena and a overwhelming technical command. As an encore, Bach's "Now Comes the Heathens' Saviour" was played with fervent feeling. Karl Maria Zwissler accompanied the soloist, conducting the Mainz Orchestra.

"Tristan and Isolde" was the operatic offering. There were only two Wagner performances this year, owing to financial restrictions, but they had some excellent features. Astrid Varnay fascinated as Isolde and captivated the audience with her lovely voice and notable interpretation. She was partnered by Wolfgang Windgassen as Tristan, who seemed somewhat tired on this occasion, perhaps because of excessive singing engagements, but the beauty of his voice remained in evidence. Grace Hoffmann, the American Brangäne, has grown notably in this part, and it was a dominant one in the performance. The other roles were in good hands. The orchestra under Zwissler also had a good day, being seldom heard with such effectiveness. There was a twenty-minute ovation at the close of the performance.

ELSA M. HUESGEN

BUENOS AIRES

After a tour of Europe, the young Argentine violinist Alberto Lysy made his debut here, with Enrique Gelissini as piano associate. In addition to sonatas by J. S. Bach and Mendelssohn, he gave first local hearings of Bloch's Suite No. 1, a "Pastoral" and "Burlesca" by A. Saenz of Argentina, and Stravinsky's "Pastoral."

Jose Iturbi's return here was much anticipated and his single performance drew a crowded house. Among the works he played brilliantly were Mozart's Sonata No. 9 in D major, K. 371, Chopin's B minor Sonata, pieces by Debussy, Gershwin and Granados. He was compelled to add five encores.

LEOPOLDO FRIAS

300 Years of Music Publishing

(*Continued from page* 13)

"Job," the "Serenade to Music," the "Five Tudor Portraits" and a host of smaller things. His forthright and endearing personality seemed to grow with the years along with his musical powers, which continued undiminished to the very end of his long life—nearly eighty years of which were spent writing music.

■ In 1927 there was published (as a piano duet) the first of the "Facade" Suites, and another long association was begun. William Walton is in many ways different from the older man. Far from prolific, in thirty years he has produced some 10 major works—all of them, however, masterpieces of their class—and a few, but only a few, shorter pieces. He composes slowly and with an agonizing amount of self-criticism. Externally, he is invariably quiet, extremely well-groomed, retiring: the "Sir William" and other mounting honors sit lightly on him. Musically he is all composer; he plays no orchestral instrument (so much for the exhortations of the orchestration handbooks!) and his pianism revealed to his old friend Osbert Sitwell a "lack of mastery of the instrument that was altogether unusual." Americans seem to have taken him particularly to their hearts—last season he was second only to Stravinsky as the most-performed living non-American. The Cleveland Orchestra expects to include his promised Second Symphony in its programs for next year; there are rumors of another of his infrequent visits to this country—the last was in 1955.

Over the years many other now-familiar names were added to the list—Alan Rawsthorne, Phyllis Tate, John Gardner, John Addison, Alun Hoddinott, and dozens more.

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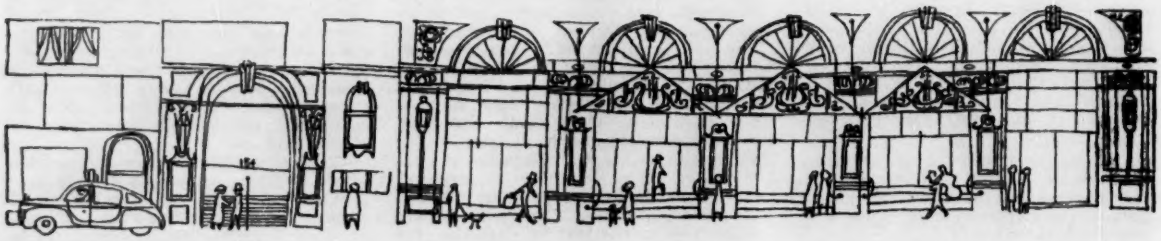

Several weeks ago, in one of the New York Sunday papers, mention of the "young impresario, 26-year-old **Jerry Hoffman,**" piqued our interest. We dropped in at his office to find out more about him. He had just returned from a month's round-the-world booking tour.

Appearing young for his years and yet exuding the energy and drive that it takes for his important job, he said, "I have to work fast to make up the forty or more years that some of my competitors have been in the business." (He didn't mention any names, but one or two candidates came to our mind.)

However, we think Jerry has made a very good start. After looking at his list of international extravaganzas—including a bevy of 100 or so beauteous Swedish dancing gals and many more sizeable offerings, which will tour the larger arenas of the country—we are convinced that he is due to tread in the portentous tracks of predecessors such as P. T. Barnum (he of the elephants, Jenny Lind and Tom Thumb), Oscar Hammerstein the First (Tetrazzini and other sensations), Billy Rose (countless wonders) and Sol Hurok, who brings the world to our doors.

Good fortune to a "boy wonder" who is far and away up the ladder of impresario-ship on a Big Scale!

•

Negotiations looking toward a week guest series by the Stockholm Royal Opera at the Metropolitan Opera House, Aug. 29—Sept. 3, 1960, have been concluded by Luben Vichey. Several leading singers from that company are now members of the Metropolitan, including Birgit Nilsson, soprano, and Jussi Bjoerling, tenor. Aren't we music-lovers going international these days?

•

Birgit Nilsson, who made a sweeping success as Isolde at her Metropolitan Opera debut on Dec. 18, has been assigned three other roles this season. These include Brünnhilde in "Die Walküre," Leonora in "Fidelio" and Senta in "The Flying Dutchman."

At the second repetition of "Tristan and Isolde" on Dec. 28, Miss Nilsson had the unique experience of singing Isolde to three different Tristans. Ramon Vinay, who appeared in Act I despite an indisposition, had to relinquish the role in Act II to Karl Liebl, who had been heard in the first performance this season. The latter had to yield the role at the end of Act II to Albert Da Costa, American tenor, because of a similar attack of indisposition. The third tenor also was suffering from a cold, but the opera ended successfully.

•

Apropos of British matters, the famous baton baronet, **Sir Thomas Beecham,** scheduled to conduct Berlioz's monumental opera "Les Troyens" in two concert performances in New York, had to withdraw owing to a losing battle with gout. He is scheduled, however, to conduct the Seattle Symphony, from which he departed some years ago in anger.

Whatever he may do or say, the doughty and much-esteemed Sr. Thomas Bart is always good for a piece of sizzling "copy" for the world's journalists. May he continue his acerbic sway for many years to come!

•

Margaret Walters, genial and enterprising manager took pen in hand and composed an opera plot in verse, one of a series, which we think our readers will relish. It goes as follows:

OPERATION FAUST

In Saxony, times medieval
Before the day of boll and weevil,
There dwelt a maid so pure and sweet,
A lovely gal named Marguerite.
She spent her days at home a-spinning;
And never thought *she'd* have her inning!
One day a guy with horns called Satan,
Came into her life, a trap a-baiting.
And plenty of trouble he could brew!
He hated persons good and true;
He clapped his hands, and heaved a sigh;
He leered quite wickedly, oh my!
(This boded ill for Marguerite,
The lovely maid, so pure and sweet.)

Faust was a chemist old and gray,
Whose time was ebbing fast away.
He wished for one more chance at life,
With plenty of cash and a lovely wife,
So Satan in a puff of smoke,
Came visiting the ancient bloke.
He well knew Faust's disposition,
So offered him a proposition:
"For your old soul to come to Hell,
I'll give you more than tongue can tell;
You'll have the apple of your eye,
Sweet Marguerite, for whom you'd die.
You'll have a house and servants many,
A fatter bank roll than Jack Benny,
Jewels too, and clothes galore,
A profile like John Barrymore,
You'll have your *youth* again, my son,
Just like you had at twenty-one."
Inducements such caused Faust to weaken
(At best he never was a deacon.)
A puff of smoke, a wave and then,
Faust was a handsome youth again.
So off they went to find the girl.
He gave her ruby, diamond, pearl;
Her silly head was turned to mush;
She soon gave up her maiden blush,
Surrounded by such wondrous days.
Poor Marguerite! A rosy haze,
Had made her path seem only good;
She ate too much forbidden food!

When Valentine, her brother dear,
Came home from war, only to hear,
The scandal dread about these two,
Into a dreadful rage he flew;
He swore he'd avenge his sister's honor,
For the disgrace Faust brought upon her.
He threatened the cad with sword a duel,
But how was he to know, poor fo-ol,
That Satan's blade with his was crossed?
So then and there his life he lost.

Poor Marguerite got all the blame,
(Now wasn't that a dirty shame?)
To church she went to confess her sin,
BUT SHE'D FORGOTTEN HOW TO SPIN!
The neighbors sent her off to jail;
Nobody even went her bail.
She languished on her bed of straw,
(The fate she got was really raw!)
The young-old Faust began to feel
That she'd been given a dirty deal,
So to old Satan he gave Hell,
For casting such a horrible spell.
Said he, "I'm darned if I'll be damned!
Why, I've been terribly flim-flammed!"
But Satan laughed and loudly swore,
"You should have thought of that *before.*
So pack your bag, (you might as well).
You're going down below to dwell."

Now, Marguerite's prayer, way up in Heaven,
Had registered a lucky seven.
A lot of angels, on vacation,
Had heard her plaintive supplication.
They got aboard a vacant star,
(Which angels use for a motor car.)
They went right down into the jail,
And lifted up the maiden pale.
Faust, who was grovelling at her side,
Spied the approaching Heavenly guide,
And as they carried her on high,
He knew he'd have to do or die!
He grabbed her skirts and held on tight,
Flying along on a Heavenly kite.
So Satan left and, good to tell,
He went back to his home in Hell!

Which just about settles the matter
says your GADABOUT.

College Campus and Conservatory

Noted French organist ANDRÉ MARCHAL *will be guest artist at the Northwestern University school of music, Feb. 1 through 4. He will give three public recitals, conduct four master classes with advanced organ students from the Northwestern University school of music, open to the public, and give private coaching to any qualified organist.*

Hungarian Quartet Booked For Aspen Festival

The Hungarian Quartet will be the quartet-in-residence at the Aspen Music Festival in Colorado in the summer of 1960, according to an announcement by Norman Singer, executive director and dean of the Music Associates of Aspen. The quartet will appear in the festival concerts, which will feature music of Beethoven and Aaron Copland. It will replace the Juilliard Quartet, which will tour Europe next summer.

The Aspen Music Festival and Music School announces that Eugene Istomin, American pianist, and Hans Hotter, noted baritone, the latter returning to the U. S. for the first time in several years, will join its artist-faculty for the 1960 summer sessions. Other new engagements include those of Philip Farkas, French horn, and Ray Still, oboe, both first chair players of the Chicago Symphony.

Wins Coast Fellowship

■ Dr. H. Owen Reed, chairman of theory and composition in the **Michigan State University** music department, has been awarded a residence fellowship at the Huntington Hartford Foundation in Pacific Palisades next April, May and June, after which he will visit Mexico before returning to his MSU post next fall.

Eastman Course to Link Music and the Humanities

The Eastman School of Music has announced a course of study linking music with the other creative arts and humanities. The new curriculum, leading to a music degree with a minor in the humanities, will be available in the academic year 1960-61. It will combine professional training in music with a broad experience in general studies, particularly in English, German, French, Italian, English literature, comparative literature, history, great books, fine arts, esthetics, and philosophy.

This innovation is the result of the conviction of the Eastman School faculty and the School's director, Dr. Howard Hanson, who has been president of the National Music Council for 15 years, that music is assuming an increasingly important place in the humanities in American education and that the professional musician of the future must be trained in greater breadth as well as in depth.

Charles C. Riker, executive secretary of the Eastman School of Music, graduate of Kenyon College and Princeton University, and former Rockefeller Fellow, will be in charge of the program. Mr. Riker is former music critic of the *Sewanee Review.*

Juilliard Lhevinne Award Established by Cliburn

An annual Award bearing the name of Mme. Rosina Lhevinne has been established at Juilliard School of Music by Van Cliburn, the brilliant young American pianist who came to international acclaim through winning the Tchaikovsky Competition in Moscow in 1958. Mr. Cliburn, a Juilliard graduate, studied piano with Mme. Lhevinne during his four years at Juilliard, 1951 to 1955. To inaugurate the Award, Mr. Cliburn has donated the sum of $5,000. to the School. The Award, which will not exceed $1,000. annually, will be made to an exceptionally gifted student of piano at Juilliard and the recipient of the Award will be selected by the School's Scholarship Committee.

In announcing the establishment of the Rosina Lhevinne Award, William Schuman, Juilliard's President, said: "it gives me pleasure to acknowledge, on behalf of the School, this generous donation from a celebrated alumnus. Mr. Cliburn's gift, which constitutes a splendid tribute to one of Juilliard's most distinguished faculty members, is particularly welcome as a gesture of assistance to young artists from one who has already achieved so much."

Mme. Lhevinne, widow of the celebrated piano virtuoso Josef Lhevinne, joined the Juilliard faculty with her husband in 1925. Born in Moscow, Mme. Lhevinne graduated from the Moscow Conservatory at the age of eighteen with the award of the Gold Medal. As duo-pianist with her husband, Mme. Lhevinne was well known to American concert-goers. She is continuing solo appearances and, in addition to her teaching at Juilliard, is a member of the faculty of the summer Aspen Institute of Music in Aspen, Colorado. She will celebrate her eightieth birthday in March of this year.

4 CHICAGO UNIVERSITIES GIVE PROGRAMS FOR AMS

Three public concerts were presented by four universities during the national convention of the American Musicological Society in Chicago Dec. 27, 28 and 29.

The University of Chicago Choir, accompanied by members of the Chicago Symphony, sang parts one and three of J. S. Bach's Christmas Oratorio in Rockefeller Chapel of the University of Chicago.

Northwestern University School of Music presented a program of baroque music for bassoon and harpsichord, followed by Orazio Vecchi's "L'amfiparnaso" sung in English by the Northwestern University Chamber Singers.

Chicago Musical College of Roosevelt University and the School of Music of De Paul University gave a concert of contemporary music for piano, violin, guitar, string trio, and organ and piano in the De Paul Center Theater.

MENOTTI TO STAGE WORK FOR PEABODY ART THEATRE

Gian-Carlo Menotti will stage his own "Old Maid And The Thief" on a double-bill scheduled for March 1 as the second presentation by the Peabody Art Theater of Baltimore's Peabody Conservatory of Music. The famed composer, who staged Barber's "Vanessa" for the Metropolitan Opera and who directs the destiny of the Festival of Two Worlds at Spoleto, Italy, wrote the "Old Maid" originally on commission from the National Broadcasting Company in 1939. Laszlo Halasz, musical director for the Peabody Art Theater, will conduct. The world premiere will be given of "The Fall of the City," opera by James Cohn, text by Archibald MacLeish.

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Utah University Scene Of Contemporary Festival

The first annual Festival of Contemporary Music of the **University of Utah** and the Utah Symphony Orchestra was opened on Jan. 15 with a concert including Milhaud's "Creation of the World" and "Nothing Doing Bar," Prokofieff's suites from "Romeo and Juliet," "Lieutenant Kijé" and "Love for the Three Oranges." Maurice Abravanel conducted the members of the Symphony. The second program, on Feb. 23, includes Stravinsky's "Apollon" and "Fairy's Kiss," excerpts from Berg's "Wozzeck" and Webern's "Six Pieces for Large Orchestra." On March 30 and April 1 a two-day Symposium of Western Composers will include "reading performances" of works by local and regional creative musicians.

Internat'l String Congress To Meet in Puerto Rico

Herman Kenin, president of the American Federation of Musicians, has announced that the Second International String Congress scholarship summer school, which last year conducted a successful eight weeks' session at Greenleaf Lake, Okla., will be held this year in Puerto Rico.

Scheduled for June 21 through Aug. 15, the second year's Congress, whereby 100 talented young string players will receive scholarship training, will be jointly sponsored by the musicians' union, the International Institute of Music of Puerto Rico and the Inter-American University at San German, Puerto Rico, headed by Dr. Ronald C. Bauer as president, where the Congress summer school will be held. Sponsors include a distinguished committee of nationally known industry, civic, educational and government leaders both in the U. S. and Puerto Rico. Dr. Roy Harris, noted composer-conductor who directed last year's String Congress will again head the faculty of first-chair musicians from the nation's outstanding symphony orchestras.

Mr. Kenin, who is chairman of the Advisory Committee of the String Congress, explained that the scholarship tutoring of the 100 aspiring young string players, aged 15 to 21, who are chosen by first-chair string players of major symphonies of the nation in community auditions, sponsored by hundreds of Locals of the Federation, is aimed at relieving the growing shortage of skilled string players and in aiding employment through the more rapid development of symphonic groups so important to the growth of America's cultural life. Last year's sessions at Greenleaf Lake, numbered 83 boys and girls from 63 communities in this country and Canada.

SCHOOL NEWS

■ "Capriccio," the last opera by Richard Strauss, had its first production on the Pacific Coast by the Opera Theatre of the **University of Southern California** School of Music on Jan. 9, 15 and 17 in Bovard auditorium. It was staged and conducted by Dr. Walter Ducloux, with settings and costumes by Gary Campbell. The cast of student singers was assisted by an orchestra of 75.

■ The **University of Arkansas,** in Fayetteville, will play host to some 300 high school opera enthusiasts from three states in the first invitational Opera Festival in February. The series was planned by Kenneth L. Ballenger, associate professor of music and director of the University's Opera Workshop group. The group will give complete chamber operas and scenes from grand operas and music comedies, presented workshop style. There will be discussion sessions for the high school directors, dealing with present-day trends in operatic production in the high schools. Among the judges will be Julia Smith, composer, and Constance Eberhart, secretary of the National Opera Association.

■ The American Arts Trio of **West Virginia University** accepted an invitation to perform in 10 German cities during late January and early February as a part of the U. S. Information Service's cultural program. The trio includes Arno Drucker, pianist, Donald Portnoy, violinist, and Jon Engberg, 'cellist. It gave concerts in January at Munich, Freiburg, Kaiserslautern, Stuttgart, Tuebingen, Frankfort, Koblenz and Essen, and appears in Hannover, Feb. 1 and Hamburg, Feb. 3.

■ **Paul Hindemith** will conduct the Yale Collegium Musicum on Feb. 19 in Sprague Memorial Hall at that university in works by Buxtehude, Gabrieli, Stravinsky and himself.

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Bulletin on Request

■ Students from **Smith** and **Amherst Colleges,** assisted by a group of Harvard and Radcliffe instrumentalists, presented a Haydn-Mozart Festival in the neighboring towns of Amherst and Northampton, Mass., on Jan. 9 and 10. Features were the Spring and Winter sections of Haydn's "The Seasons," performed by the Amherst-Smith Chamber Choir and the Pierian Sodality, under the direction of Heywood Alexander, music instructor at Amherst. This group also presented Mozart's Great Mass in C minor in its original version under the direction of Iva Dee Hiatt, choral director at Smith.

■ **Ohio State University** in Columbus will present Joseph Szigeti in a complete performance of the six Bach Solo Sonatas for Violin on April 4 and 7. He will give a talk on these works on April 5. Mr. Szigeti will also appear in the Bach works at the University of California in Santa Barbara, as well as at other universities previously announced.

■ John Newfield, operatic coach and stage director, will be technical director for the **University of Colorado** opera production in the coming summer. He will handle the staging and technical direction of "Barber of Seville," which will be given Aug. 2 and 3 at the university. William Appel, CU music instructor and University Opera Workshop director, will be the conductor. Mr. Newfield has been director of the opera workshop and operatic productions at the Aspen Music Festival and summer music school since 1955.

■ The first Hartford performances will be given by the **Hartt Opera-Theater Guild of the University of Hartford** of Bizet's "Les Pecheurs de Perles" on Feb. 17, 19 and 20, at the Talcott School Auditorium, West Hartford, Conn. Mozart's "Cosi Fan Tutte" will be the second opera of the season to be presented by the Guild, on April 27, 29 and 30 at the same place.

■ Music students at **New York University's** School of Education may now pursue two different types of music study at the same time. A program instituted this fall by the School's music education department enables them to train for professional performance as well as to prepare for teaching. To provide the training for performance, the department has enlisted a group of professional musicians. These artist-teachers are available to the students for private instruction.

Auditions for scholarships for the combined study program will be held at New York University on Feb. 13. Prospective students should write to: Dr. Paul Van Bodegraven, Chairman, Music Education Department, School of Education, New York University, Washington Square, New York 3, N. Y.

■ Recent foreign performances of works by Gardner Read, composer-in-residence at Boston University School of Fine and Applied Arts, include his "Toccata Giocosa," played in the Staatsoper, East Berlin, by the Grosses Orchester des Berliner Rundfunks under Fritz Guhl, and both his "Sound Piece" for brass and percussion, and "Chorale and Fughetta" for brass choir performed by the New Zealand National Symphony Orchestra in Wellington, conducted by John Hopkins. His latest score, "Los Dios Aztecos," will be premiered in New York in March by Paul Price and his percussion ensemble.

■ Three **Boston University** musical organizations gave a total of 33 concerts on week-long tours which began on Jan. 22. The Choral Arts Society, led by Allen C. Lannom, associate professor of church music at the School, gave ten events in various cities and took part in a choral workshop for directors and a concert at Salisbury, Md. The University Glee Club, under Dr. James R. Houghton, professor of voice, made its 27th annual tour, visiting Washington, Baltimore, Philadelphia and other cities. The Symphonic Band, under Lee Chrisman, associate professor of music and chairman of the department of music education included in its tour first performances of "Folk Pieces for Band" by Edward Madden, assistant conductor and a doctoral fellow at the School, and "Dunlap's Creek" by Gardner Read, composer-in-residence there.

■ The **Philadelphia Conservatory of Music,** Maria Ezerman Drake, Dean, will present a series of four concerts by faculty musicians for the benefit of its Library and Scholarship Fund. These are scheduled for the evenings of Feb. 3 and 9, May 12 and 18 at the Ethical Society Auditorium, 1906 Rittenhouse Sq. Those participating will include composer Vincent Persichetti, pianist Eduard Steuermann, and composer-violinist Boris Koutzen, among many others. Works of Messrs. Persichetti and Koutzen, Joseph Castaldo, Claire Polin and Anton Rudnysky, all of the faculty, are among those by classic and modern composers to be heard.

■ A memorial concert for Ernest Bloch will be presented jointly by the School of Music and the B'nai B'rith Hillel Foundation of the **University of Southern California** in Bovard Auditorium at USC on the evening of Feb. 7, free to the public. Dr. Walter Ducloux will conduct Bloch's "Symphonic Suite" and "Schelomo," the latter with Gabor Rejto as soloist, and the Trojan Quartet with John Ritter will perform the Quintet.

■ A series of five concerts by faculty members and guest artists opened at the **New York College of Music,** Arved Kurtz, director, on Jan. 11, when Beatrice Krebs, mezzo-contralto, Lois Wann, oboe, and Ilse Wunsch, pianist, were heard in solo and ensemble music ranging from the Baroque to the contemporary. Other concerts planned are as follows: Feb. 15, Mary Gale Hafford, violin, and Valdimir Padwa, pianist, in modern American works; March 14, Arved Kurtz, violin, and Otto Herz, piano, in sonatas by Grieg, Beethoven and Brahms; April 25, Alexander Kipnis, bass, in a talk about his operatic roles illustrated with his recordings; May 16, the Hartland Trio (Paul Winter, Maurice Bialkin, 'cello, and Fredric Kurzweil, piano) in trios by Haydn, Beethoven and Ravel. All programs will be given at 8:30 p.m. and are free to the public.

■ William Kroll, violin, and Luigi Silva, 'cello, with guest pianist Artur Balsam, will present the first of the season's faculty recitals at 4 p.m. on Feb. 14 at Baltimore's Peabody Conservatory of Music.

■ The Serge Koussevitzky Music Foundation in the Library of Congress marked the 10th anniversary of its founding by giving a concert in the Coolidge Auditorium of the Library on Jan. 8, when the Juilliard String Quartet played the second Quartet by Easley Blackwood (commissioned by the fund) as well as works of Mendelssohn and Schubert. The Foundation has announced commission awards to Henry Cowell, an orchestral work; Kenneth Gaburo, one for small ensemble; Roberto Gerhard, Cambridge, England, one for orchestra; Billy Jim Layton, one for 'cello and small ensemble; Francis Poulenc, for chorus and orchestra; Adman Saygun, Ankara, for orchestra; and Louise Talma, for small ensemble.

■ The New York Singing Teachers Association, in the second meeting of its eighth season, held at Apt. 11A, 853 Seventh Ave., New York City, heard a discussion group on Jan. 31 on the subject "The Obligation of the Teacher to the Student Career; Schools vs. Private Teachers." Burton Leslie was the chairman.

■ The **Yale School of Music,** in cooperation with the Yale Art Gallery and the Friends of Music at that University, is opening an exhibition on ancient musical instruments at the Art Gallery in that city on Feb. 18. This will be shown for about six weeks, and will include instruments from the Yale collection.

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■ Normand Lockwood has been named composer-in-residence of the **University of Denver** School of Music, director Roger Fee has announced. He has previously taught at Yale, Columbia and Oregon Universities, Union Theological Seminary, Westminster Choir College, Oberlin College and Trinity University of San Antonio, and is well known for his musical works in many forms.

■ In honor of Dr. Albert Schweitzer's 85th birthday last month, the Greater Boston Youth Symphony under the direction of Prof. Marvin Rabin of **Boston University** School of Fine and Applied Arts gave a concert at Sanders Theatre in Cambridge, Mass., on Jan. 17. Schweitzer wrote from his hospital post in Lambaréné, Africa, to Prof. Rabin: "I am very sensitive to the honor that you pay me and to the sympathy that you show. Please accept my gratitude, and transmit it to the young members of the Orchestra."

■ Erno Balogh has resigned from the faculty of Peabody Conservatory in Baltimore, where he has taught part-time since 1947.

AWARDS

■ The annual $1,000 award of the Blanche Thebom Foundation to an aspiring young singer has been won by Peter Binder, 27-year-old baritone of New York City. Mr. Binder won the grant in competition with eighteen other singers at the Foundation's final auditions. Judges for the auditions were Ignace Strasfogel, assistant conductor of the Metropolitan Opera, Alan Wagner of WNYC, and Miss Thebom, Metropolitan Opera mezzo-soprano.

■ Martin Canin, young New York pianist, has received the 1959 Henry H. Bellamann Foundation award of $500 for meritorious achievement in music, it is announced by Mrs. Edith Sansom, New Orleans, president of the Foundation. The award was presented on Dec. 21 at Juilliard School of Music in New York by Daniel A. Reed, playwright-actor and member of the board of directors of the Bellamann Foundation.

■ The National Artists Corporation, which biennially awards a managerial contract to one of the Young Artist winners in the National Federation of Music Clubs' internationally famous Young Artist Auditions, has chosen from the four winners named at the Biennial Convention of the Federation in San Diego in April, 1959, Patricia Lou MacDonald, lyric soprano, of Portland, Ore., as recipient of the award. In addition to Miss MacDonald, winners from among whom the selection was made included a bass-baritone, a violinist, and a pianist.

■ The Piano Accompanist Scholarship will be offered by Centenary College for Women, Hackettstown, N. J., for the year 1960-61, Dr. Edward W. Seay, president, has announced. The grant, which may be renewed for a second year, amounts to $500 to be accredited toward a year's tuition and $125 for private piano study. Recipients will serve as piano accompanists for the Centenary Singers and other campus musical organizations.

Applications must be submitted by March 1, 1960, and auditions will be held on campus Saturday, March 26. To apply for a scholarship, complete and return the official application blanks which may be obtained by writing to Director of Admissions, Centenary College for Women, Hackettstown, N. J.

■ The Society of Older Graduates of Columbia University on Jan. 13 presented its annual "Great Teacher Awards" to Douglas Moore, Pulitzer-Prize-winning opera composer and MacDowell Professor of Music, and Dr. Raymond D. Mindlin, Professor of Civil Engineering, both members of the Columbia faculty.

■ The Ninth Annual Capezio Dance Award was presented to Martha Graham at a luncheon in her honor at the St. Regis Hotel, Jan. 19. William Schuman, president of Juilliard School of Music, made the presentation on behalf of the Capezio Award Committee. In accepting the award of $1,000, Miss Graham announced that the sum would be used to commission a new dance work by Carlos Surinach, which she plans to premiere during a repertory season on Broadway this spring.

STUDIOS

■ Students from the Richard De Young-Kathryn Witwer Studios have distinguished themselves recently in the operatic, church and oratorio fields. Andrew Foldi, Earl Marks and Robert Smith completed engagements with the Lyric Opera of Chicago. Mr. Smith and William Wunder have become soloists in two of Chicago's largest churches, Mr. Smith in the Methodist Temple in Chicago's loop, and Mr. Wunder in the Fourth Presbyterian Church on the near north side. Mr. Smith, Helene Hekman Gezon and Betty Gilchrist filled numerous oratorio engagements, mostly performances of Handel's "Messiah."

The opera department of the De Young-Witwer Studios prepared a performance of "La Traviata,," early in January.

■ Sonia Sharnova, of the Chicago Conservatory, reports a very active year for her artist students. Ardis Krainik of the Lyric Opera, sang in "Jenufa" and "Thais," and will sing for the Shaw Society ("Letter to Emily"), WGN Illinois Opera Guild Auditions, in performance of Menotti's "Old Maid and the Thief" with the Rockford (Ill.) Symphony, and will have the leading role in "Wuthering Heights," to be presented by the Musicians Club of Women, May 1; Maria Beger, coloratura, in Europe since January, 1959, will sing a concert over the Vatican Radio from Rome. Harold Brindel, cantor, made recent solo appearances for the Kansas City Israeli Bond Rally; with the Elgin Symphony, and in a performance of "Judas Maccabeus" at Temple Sholum. Iddrise Williams will be soloist with the North Side Symphony at Thorne Hall, Feb. 14. Shirley Johnson, soloist at South Shore Temple, sang in a Christmas concert at the Lake Shore Athletic Club and on WGN's Illinois Opera Guild Auditions. Vergne Carlson (twice winner of South Dakota "Miss America" contests) was the leading soprano for American Motors fall tour and is now with the Schicks Sextet in Minneapolis. Kay Carpenter, who teaches at New Trier High School and in Kenosha, Wis., was soloist in the Palestrina' Choir's Christmas concert in Aurora, Ill. Patricia O'Connor, mezzo, sang in a presentation of Handel's "Messiah" at Benton Harbor, Mich., Sharon Nanrocki, mezzo, has been engaged to sing at the May concert of the North-West Symphony, and Virgilio Dionori was presented in concert at Chicago Conservatory on Dec. 4.

Leschetizky Association
Members' Activities

■ The Behre Piano Associates, Inc., presented Jeanne Sartenaer, pianist, in a recital at Carnegie Recital Hall, New York, on the evening of Jan. 22. Miss Sartenaer, a graduate of the Royal Conservatory of Brussels, came to the U. S. to study with Mieczyslaw Horszowski on a scholarship won in the Queen Elisabeth of Belgium Competitions. She has studied with Edwine Behre in New York for the last three years. Her program included Beethoven's G major Sonata, Op. 31, No. 1; Brahms' "Paganini Variations," Book II; the Sonatine by Jean Absil, contemporary Belgian modernist; Bartok's Suite, Op. 14; and works of Debussy and Ravel.

■ Soprano Ingrid Hallberg, artist pupil of Rosalie Miller of New York City, made her debut on Jan. 31 at La Fenice Opera House in Venice, Italy. She sang the leading role in Verdi's "La Battaglia di Legnano" under the baton of the renowned conductor, Maestro Labroca. Another pupil of Miss Miller, Tullio Rosa, tenor, appeared in operatic excerpts at Hunter College Playhouse under the direction of William Tarrasch. Rose Landver was the stage director.

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Reviewed by FREDERICK WERLÉ

An Illustrated History of Music Issued

An Illustrated History of Music by Marc Pincherlé, edited by Georges and Rosamond Bernier; Reynal & Co., N. Y. $18.

This is perhaps the most sumptuous and lavishly illustrated History of Music yet to appear in print. It is not just another book based on the existing sources of music history. Pincherlé, the noted French musicologist, has delved into this vast subject and has provided the reader with some of the latest discoveries in the field. The author, who is Honorary President of the French Society of Musicologists, is undoubtedly a scholar of rare distinction, a fact evident not only in this volume but in his two recent books on Vivaldi and Corelli.

This book deals with western music from the Christian Era to contemporary music and musicians, including experimental electronic sounds. The author has avoided any biographical material of composers, and rightly so for a book of this type. What is more important (and the chief purpose of this volume as stated in the author's own words) is "to throw light upon their creative activities and on the part they have played in the development of their art." This book is not only invaluable to everyone concerned with music, but to all lovers of the visual arts.

The editors, Georges and Rosamond Bernier, have chosen 40 pages in full colors and some 200 illustrations in black and white from some of the finest works of art. These are all magnificently reproduced and serve to illustrate the great influence that music has exerted upon many noted artists throughout history. These paintings, drawings, photographs, etc. appear throughout the volume in historical order along with the musical text. Thus, the book serves a dual purpose by presenting to the reader not only a history of music, but that of art as well. The entire volume is handsomly printed and bound and is in every way a work of art in itself. The English translation is by Rollo Myers.

"The Play of Daniel" With Words and Music

The Play of Daniel, 13th Century Musical Drama, edited for modern performances by Noah Greenberg; based on the transcription from British Museum Egerton 2615 by Rev. Rembert Weakland; narration by W. H. Auden. 118 pp. Oxford University Press (both pictorial boards and paper cover editions.)

The first performance of this early liturgical drama given by the New York Pro Musica during January, 1958, would seem to indicate that this remarkable work will become an annual event in New York and perhaps in other cities. Greenberg has prepared a fine scholarly edition which undoubtedly presented considerable problems in order to make it practical for present-day purposes. The book contains an informative preface by E. Martin Browne and an introduction by the editor. At the end of it, a translation of the Latin text is provided by Jean Misrahi as well as notes on staging the play by Nikos Psacharopoulos and notes on the costumes by Robert Fletcher with medieval illustrations.

More About Beethoven's "Immortal Beloved"

Beethoven's Beloved, by Dana Steichen. 526 pp. Doubleday and Co.

A biographical study of Beethoven, in which the author's chief aim is to solve the great mystery of Beethoven's letter to "The Immortal Beloved"—a subject which has long since puzzled musicologists.

Whether or not one may accept Miss Steichen's conclusions as fact, there is nevertheless a considerable amount of material to substantiate her claim as to the enigmatic lady who prompted this passionate screed. Beethoven's letters are the main source of material for this fascinating and well-written book.

Practical Information About the Voice

Your Voice At Its Best, by David Blair McClosky. 40 pp. Little, Brown and Co., Boston—Toronto. $3.50.

Here is a very sound and practical little book which contains some valuable information not only for teachers and students of voice, but also to public speakers and anyone interested in improving his speaking voice in general. It is written in clear concise terms by an author who has had many years of experience as a singer and teacher and who, for the past eight years, has been Clinical Voice Therapist at the Massachusetts Eye and Ear Infirmary, where he has successfully treated many patients of various throat ailments. The text is illustrated by exercises, diagrams and charts so that anyone can understand and benefit by it.

"Die Reihe" Considers Musical Craftsmanship

Die Reihe—a periodical devoted to developments in contemporary music, edited by Herbert Einert and Karlheinz Stockhausen. Theodore Presser Co., Bryn Mawr, Pa.

This is the third in a series of short paper-back volumes to be issued thus far by Theodore Presser Co. in association with Universal Edition. The present volume is entitled "Musical Craftsmanship" and contains some informative articles on serial music which should be of great interest to composers and theorists. The first volume is devoted to Electronic Music, and the second entirely to Anton von Webern. Another volume, to be issued shortly, will be given over to "Young Composers" including articles on Nono, Pousseur, Henze, Boulez, Nilsson, Klebe, Berio, Zimmermann, Maderna and Stockhausen.

This is a most important contribution to contemporary music, and it is hoped that many more of these periodicals will be issued in the future.

A Brief Rundown Of Recent Reprints

Among the more recent reprints of paperback books on music, the following volumes offer some stimulating reading:—

The Main Stream of Music and Other Essays—A Collection of eighteen essays and lectures, by Donald Francis Tovey, collected by Hubert Foss, who contributed an introduction. Published by Meridian Books Inc., New York. 404 pp.

The Listener's Musical Companion, by B. H. Haggin. An informative volume devoted to the author's personal views on composers and their music. The book contains chapters on the music critic, form, performance and jazz. About one-third of the book is devoted to notes on recorded performances. Doubleday and Co., Inc., Garden City, N. Y. 349 pp.

Subway To The Met. Risë Stevens' own lighthearted story of the long road from the Bronx to Bizet by Kyle Crichton,—a success story of one of the most popular figures in the operatic world recreated in a lively, humorous and warm style.

WORKS AND PREMIERES

The chamber works by Peter Dickinson, Contributing Editor of the MUSICAL COURIER, were performed at the New York Composers Forum Concert on Jan. 16, at the Donnell Auditorium, New York. This fourth concert of the 25th season gave the Chamber Sonata and "Leopardi Canti" by Donald Lybbert, and Mr. Dickinson's "A Dylan Thomas Song Cycle" and his String Quartet. Stephanie Godino and Kenneth Shelton were the gifted singers, and the Phoenix String Quartet played the latter work with distinction.

The music publishing firm of G. Schirmer, Inc., has commissioned Easley Blackwood, 26-year-old American composer, to write his Second Symphony. Rudolph Tauhert, president of the firm, said it will be first played by the Cleveland Orchestra under George Szell in 1961, Schirmer's centennial year.

Two new works by **Arthur Whittemore** ("Prelude for Orchestra") and **Jack Lowe** ("Sea Drift" for soloist, chorus and orchestra) were given their world premieres by the Oklahoma City Symphony under Guy Fraser Harrison on Jan. 21. Spencer Norton's "Partita" for two pianos and orchestra will be given by the same orchestra and conductor on Feb. 2, with Whittemore and Lowe as soloists . . .

Works by **William Schuman** are being heard on the evening of Feb. 1 in the Composers Showcase at Circle-in-the-Square, N. Y. C., when the Camerata Singers will perform his "Te Deum" and "Four Rounds on Famous Words" and the Lenox Quartet will play his String Quartet No. 1 . . .

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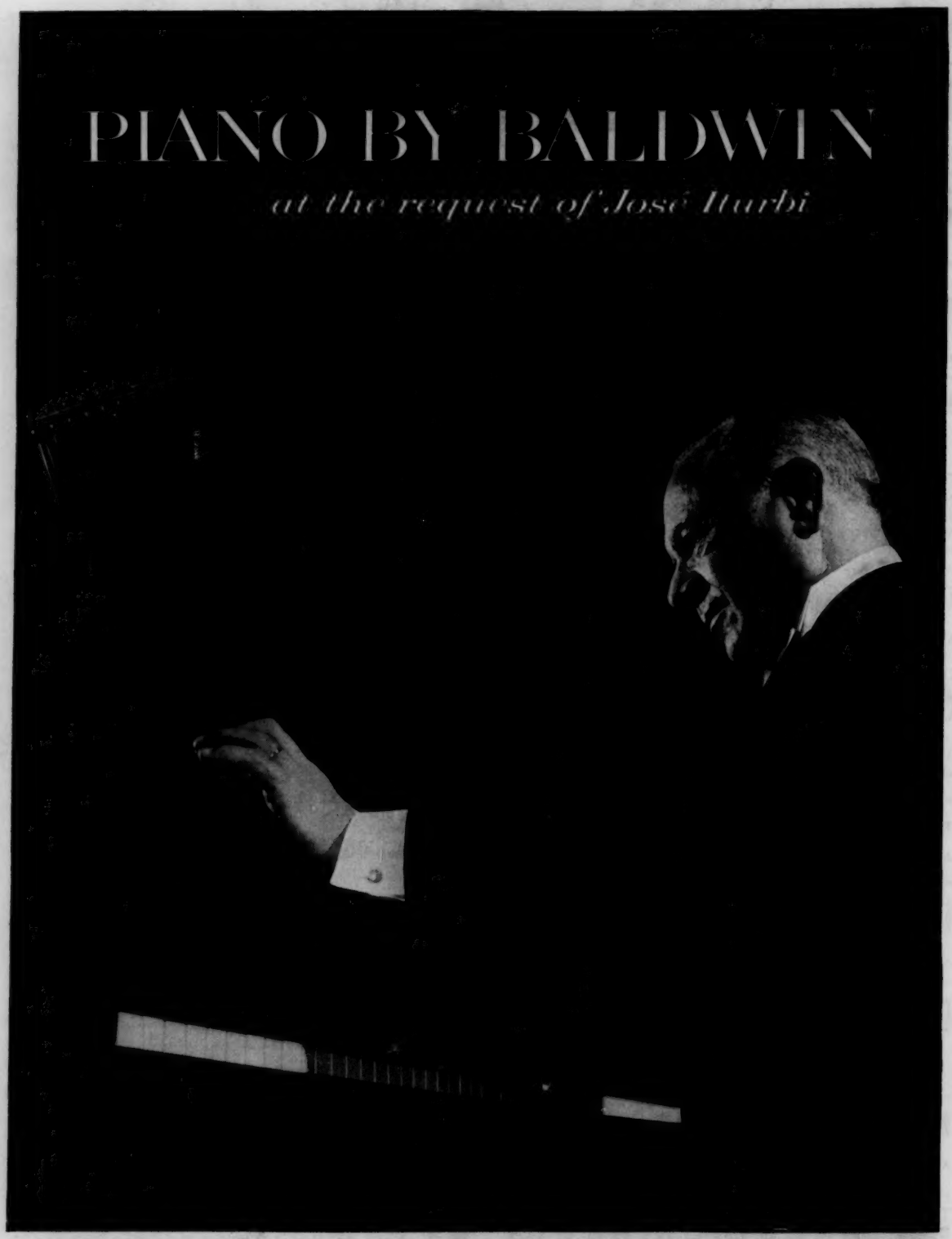

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